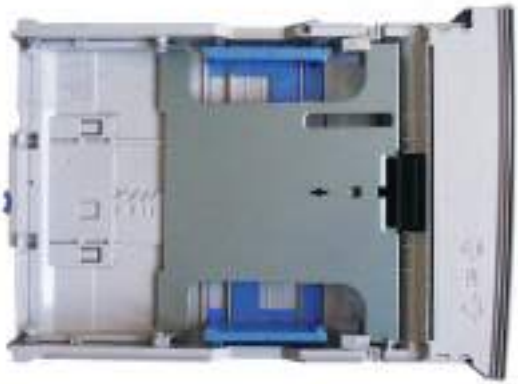

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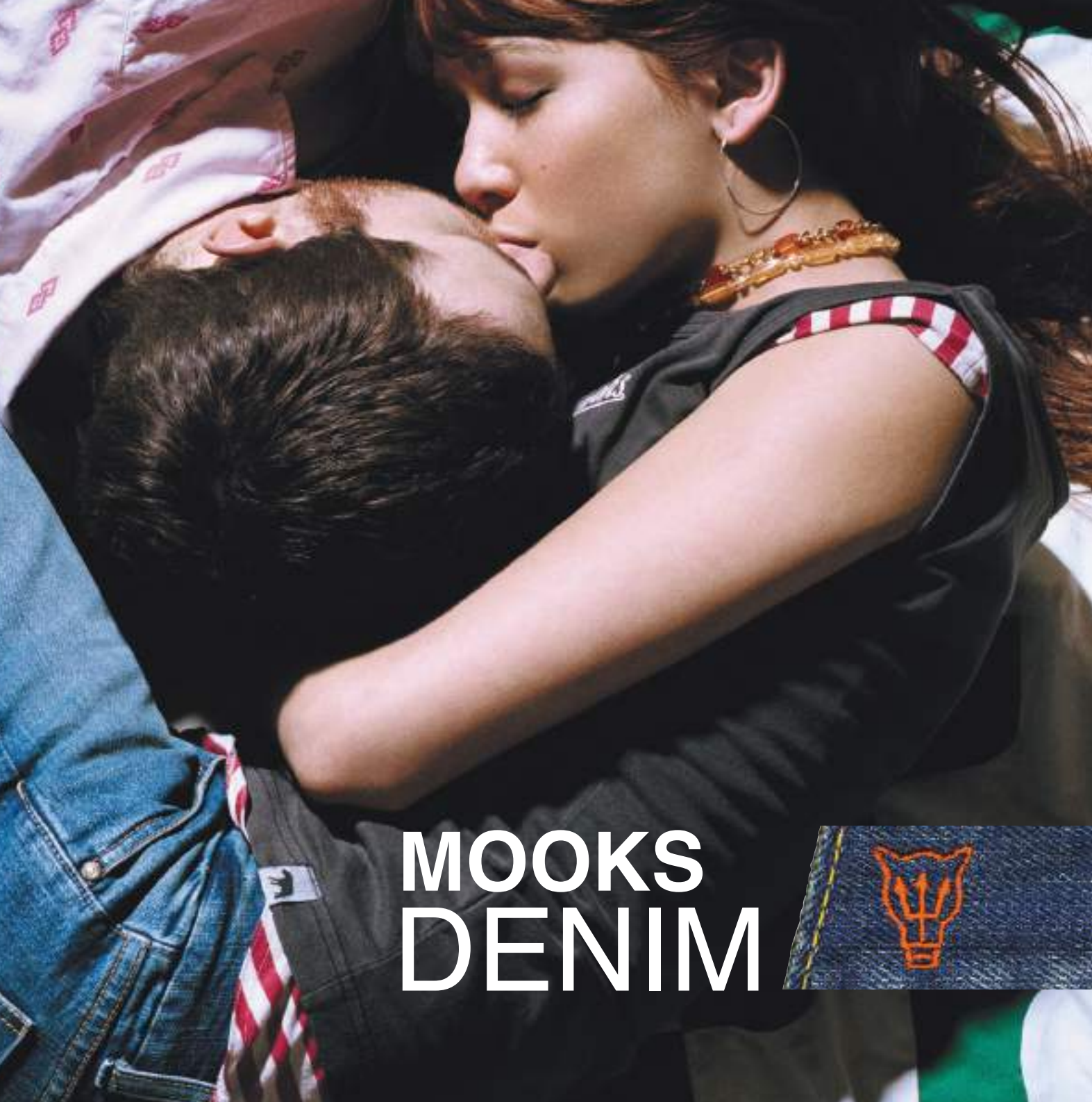
MOOKS
DENIM

006

What is Build's favourite Pantone® Matching System Colour? (Kevin)
I don't really have a favourite [although 810 stole my heart for a few years]. As long as I get to use them regularly I'm happy.

Pixels vs. Vectors?
Both.

Trees seem to inspire Build. Any specific species?
The Native British Oaks - Quercus robur and Quercus petraea have always been a favourite of mine. I have always been interested in trees since growing up in North Yorkshire. My interest in them now I think stems from the fact that what I do for a living can be quite technical and it's nice to take inspiration from the opposite of that, Nature. I tend to take inspiration from a lot of non 'graphic' things, things that are around me all the time.

Your senior design tutor at college (Barry Dipper) couldn't stand computers and their use in design, how did you get round this, or did the machine thing start after you finished at Newcastle? (Dave)
It started after I left, I trained 'pre-digital' and feel that it has given me a far better understanding of the whole process of print. When I left college I worked first with Trevor Jackson at Bite It! then tDR, both places initially did all artwork manually [using bromides, setting type for typesetting, overlays, colour mark-up etc]. So I guess Barry wasn't that far off the mark when I was at college, it just seemed he almost denied that there was such a thing as a 'computer', and that this new fangled thing was actually going to be used in the very near future. We used to do a lot of hand lettering as part of the course and I enjoyed that. When at college I realised that I wanted to design record covers [don't all students?!], and I think Barry et al didn't see this as a 'proper' job, so I used to scrape through the course work and set myself briefs. My work then was very inspired by Vaughn Oliver/Malcolm Garrett, I used to do a lot of collage mixed with my own typographic experiments using a PMT camera etc. then when I got the job at Bite It! we got a Mac [1991] and it started from there. I'm not interested in the technology, the Mac is really just a tool that enables me to build the things that are in my head/sketchbook.

Do you ever think what it would be like if you'd become a farmer like your dad? (James Greenfield)
Ha Ha, sometimes yes. My dad has retired from farming now and does gardening [my dad is a champion Leek grower!]. I have a real weakness for watching gardening programmes and I think [again] it's the idea of doing something completely opposite to my job. So maybe I'll become a gardener when I'm older and follow in my dad's footsteps that way. My mum is good at drawing so I think that is where my interest started, drawing spaceships/building etc., then at school I was really into technical Drawing/Art which led me into the world of Graphic Design. So, Pig Farmer or Graphic Designer [no disrespect dad!]?!

Have you got a copy of every piece of print you have designed as Build?
More or less, give or take a couple of pieces that are missing. I had a conversation with someone the other day, that went along the lines of 'How lucky am I? I get to design how I want, for nice objects/people, I get paid for doing it, and I get to keep what I designed!' Perfect really.

Nicky or Crisps?
Ha, Ha! Nicky without a doubt. I do love crisps though...

Do you think design can/should/ will ever sit side by side other established disciplines, i.e. Art, Fashion, Product etc. in a design/art museum? I think a Build retrospective in 2020 would be a crowd-puller.
Absolutely. Graphic design has never been more healthy in my opinion, and is gaining a lot of the respect that it deserves. It is no longer just commercial art; graphic design studios have there own exhibitions in art galleries. The general public is far more design savvy than they have ever been, and demand better designed objects. I have been lucky enough to design for the 'Music/Art/Fashion' sectors for my whole career so far, and I think design used to take a bit of a backseat but I think now we are seen as equals. Build retrospective in 2020? thanks! I'll be there!

Being a well known designer, from a legendary agency, I was wondering how you deal with fame? Some designers will trade off the fame they have and stagnate, while others will use the fame to leverage themselves into a position where they can set the work terms with their clients, continually innovating along the way, you obviously fall into the latter category. My question refers to the personal way you deal with fame – do you accept it, is it embarrassing, is it flattering, do you deserve it, do you not get enough, do you ignore it? (Corey Holms)
It's all a bit strange [for the record I am not saying I am famous], I never set out all those years ago to be famous, I just wanted to practice my craft, design new things and just keep my head down [under the radar]. I'm an extremely modest man who doesn't seek any attention, I just really enjoy designing and I work hard. I think there is a tendency nowadays for people to sort of expect it. Also with the fairly recent phenomenon of the 'Graphic designer exhibition' there is obviously a market for the 'Rock-star designer', I'm just not one of them [although I hear there is one in Brea?]. For people to be interested in my work is fine, I find the personal attention a bit strange. It can be embarrassing. It can be flattering, do I deserve it? I hope my work deserves it, and the way I conduct myself. Do I not get enough? N/A. Do I ignore it? sometimes.

There must be some desire for recognition as your name was the only one I ever saw credited while every other design piece was credited to the agency.
The credits you are referring to are for photography that I used to do for a lot of my projects.

Will there ever be a 'BUILD SIMS' game? (Gary Clare NYC)
Ha Ha. I doubt it. I don't play many video-games anymore.

Build a city, Build a world designed by Build, Build Skynet, BUILD AND KEEP BUILDING!!! wow!
Ha Ha! OK then just for you...

You too have died / sorry R.I.P. What is written on your tomb stone? With which typeface? Helvetica?
Good question, and one I have thought about a lot. When I retire from design I have this plan that I am going to spend my time designing a new san serif typeface, this could and will take years to design/draw. The first time that the font will appear on anything will be my tombstone. It's a bit morbid, but that's the plan. I'm sure someone probably has Helvetica on their tombstone, but it isn't for me [I would like to see an example though].

I have always wondered, what is the first book you read?
As a kid, probably a Janet & John book.

Where did the name Build come from?
I see my method of working as a sort of construction of elements, ideas etc., so I thought 'Build' really summed it up nicely. Also, I really wanted a one word name, plus it's a solid name. When I get asked my company name, people usually ask if I am in the construction game.

From what do you gain most inspiration? And who has influenced you most?
Looking out of the studio window, open spaces, the print process, Nicola, Architecture, people, friends, our cats Brockmann + Betty. But the most inspiration comes from what I might think of tomorrow. Start: My Mum - Star Wars - My Art teacher - The Rotring Pen - Vaughn Oliver/ Malcolm Garrett/ Architecture - Nicola - Build.

And of course.... when is your new site going to be on-line?!!
No comment...this year...

How does it feel to be able to browse through other designers work (e.g. computerlove.net) and to see strong references & inspiration from both your tDR and Build work? & Have there ever been moments when you feel like design isn't for you and that you have run out of inspiration & ideas? (Pat Dc)
I have never thought that design wasn't for me, but I sometimes wish I had a job that I could just leave at 5.30, and not think about until the next day, that usually passes quickly though. It's a gift and it's a curse, I wouldn't/ couldn't do anything else as I enjoy it too much.

Did you make a (Build) Tattoo on your skin in Helvetica Typeface?
I have a tattoo, a very graphic one that I designed a long time ago. I'm hoping to get another one soon.

Why do you think you seem to inspire such a fanatical dedication from fans and followers. People who admire your work seem to speak evangelically about you and defend your honour without ever being asked. Does that ever make you feel uncomfortable? Do you ever have problems

with your fans' 'hero worship'?
See above. I don't know why people seem to follow my work? If anyone can tell me, I would appreciate it? As I said before it can be uncomfortable, but at the same time it is nice that people are interested in what I do.

How do you make sure you're not accidentally reproducing something that has already been done by someone else? Does this even bother you? Does it happen a lot?
Fortunately not. I think this is because I don't really look at 'design' books/magazines, I was not interested in Art history at all, it was a conscious decision on my part when I first got a 'real' job. I still don't to this day, I tend to buy books on Architecture instead.

Do you still have a good relationship with your ex-colleagues at The Designers Republic?
Yes, I speak to them electronically through electronic mail. It was an amicable split, Ian was nice enough to buy me a Powerbook as a leaving present [thanks Ian]. I still like some of the work they produce, maybe not as much as I used to. Over half of my career was spent in that cold room [Paternoster Row]/ Workstation and I'll always be a fan of what they do.

How many hours a day do you spend working?
On average about 12 hours not including weekends.

How much of your work comes out good 'by accident' and when was the last time you surprised yourself with your own work?
I was pleased with a cover I did for 'Thought Universe - Mixed Messages', which I gave myself half a day to do, including photography. That was nice to do as I have been neglecting my photography lately. Re: Happy accidents: It tends to be more that I start something that ends up going in the opposite direction more than by accident.

How do you see the future of your company? Where would you like it to 'be' in five years time?
We hope to move back up North to North Yorkshire and open up the studio there. Also I really would like to employ someone else/people soon, I like it in London but it isn't where my heart lies. So, in 5 years time we will be in North Yorkshire, with a nice studio space, employing people and producing good work.

Do you ever fear that your design-system will get predictable? (STUKA DK)
N/A.

After you left tDR I believe you spent a year travelling. I'm curious which cities you found to be the most visually rich? (Joe Magliaro NYC)
This is where we went - India, Singapore, Malaysia, Thailand, Cambodia, Vietnam, Laos, Indonesia, Australia, New Zealand, Cook Islands and North America. It was one of the best things I have done in my life [I would do it again]. After working for so long at tDR I felt I needed to have a break and come back fresh and start Build. The trip was very inspirational, we took over 1500 photos and have a lot of brilliant memories. All the cities in India were absolutely fascinating on so many levels, the hand-painted advertising boards were a highlight, the signage etc. India had this fantastic DIY feel to it, the people are very ingenious in this department. Also, any of the cities that had signage not in English, I love Thai script for instance, or Hindi really had some beautiful typographic elements. The route we took meant that we started off by being immersed in very different culture/imagery/signage/language environments, and as we got closer to home the English language came back into prevalence then we were exposed to more and more 'modern' things [design/music etc.]. So it wasn't too much of a shock being back in the UK, and in front of a computer again...

What are your feelings on creating what is now a global trend? (MILAN)
Pardon?

Everything you do is regurgitated in some form or another. Does that make you feel like you need to maintain a certain standard for everything you create, or are your admirers disregarded during the design process?
Completely disregarded. I like to think my work is always of a high standard, that will never change. I wish certain people would just think for themselves.

I heard there is a Build book in the works is this true? When will the goodness arrive? (Refill)
Yes there is. Maybe next year, I'll check with my publisher! I have been a little slack doing it as I have so much new work to do.

What are your thoughts on current design trends, the majority of work seems to be influenced by an 80's revival, what do you think will be next?
Edwardian with a Baroque twist.

You have a very unique style, does that affect you on a commercial level getting clients?
Thank you, I don't think it affects my commercial work at all, I think there are enough people out there doing generic design. As I mentioned earlier I think people are a lot more inclined to commission design that isn't the 'norm'. I recently did a piece for NIKE® that is very Build and they really liked it, admittedly NIKE® tend to go for things that are a bit different but I think that people's attitudes are changing with respect to design agencies whose output has a strong look.

What has been you favourite piece produced to date? Please explain the process involved in producing the piece?
It's not my absolute favourite, but one that I th ought was very successful was the design I did for the Computerlove Offline exhibition in Brussels. We got to do a wide variety of pieces [window signage/floor signage/posters/flyers/ banners/website] for the show, this is where I think we do our best work being able to design/plan the look of something that isn't just one item. I try to give a product a voice of it's own.

Top 5 tunes on the Build audio system?
Of the 4038 songs on my iPod:
All MF DOOM/Viktor Vaughn/King Geedorah.
Telefon Tel Aviv - A Map of What Is Effortless.
Boom Bip - Corymb.
Public Enemy - Can't Truss It.
Vangelis - Bladerunner soundtrack.

What do you do when not in front of the computer?
Relax with Nicky and the cats, dream of Yorkshire.

When did you first learn of your artistic ability?
At home drawing spaceships with my mum.

Tell us about Brockmann and Betty?
Brockmann + Betty are the two most beautiful Sphynx cats. I am allergic to animals that have fur that molt [if you know what a Sphymx cat looks like you will realise why we got them], we got married last year and instead of the usual wedding presents we asked people to donate money to our cat fund. 'manni is one and a half, and Betty is One. They are the bomb!

Any thoughts on Australian Design?
What I have seen of it, it looks pretty good. There are some really good studios doing some very nice work [Refill/Ümeric/Feeder etc.]. It's a scene that I think will really grow.

Will you be coming out here again?
I will be down in early October for the launch of this issue, and we will be taking part in an exhibition at the new Refill Space. Then we will be down again next year to talk at Semi-Permanent. We both enjoyed our time here when we came as part of our trip, and did a lot of the main touristy things. This time we are hoping to just relax with our people [Luca, Michelle, Ash, Von]. Who knows maybe a Sydney division of Build could be coming soon...

M

THANKYOU TO ALL OUR REFILL READERS AND COMPUTER LOVE FOR SENDING IN YOUR QUESTIONS

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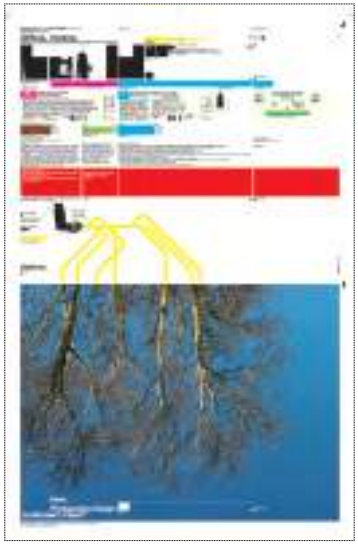

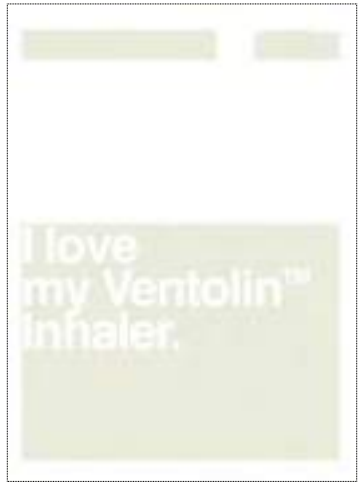
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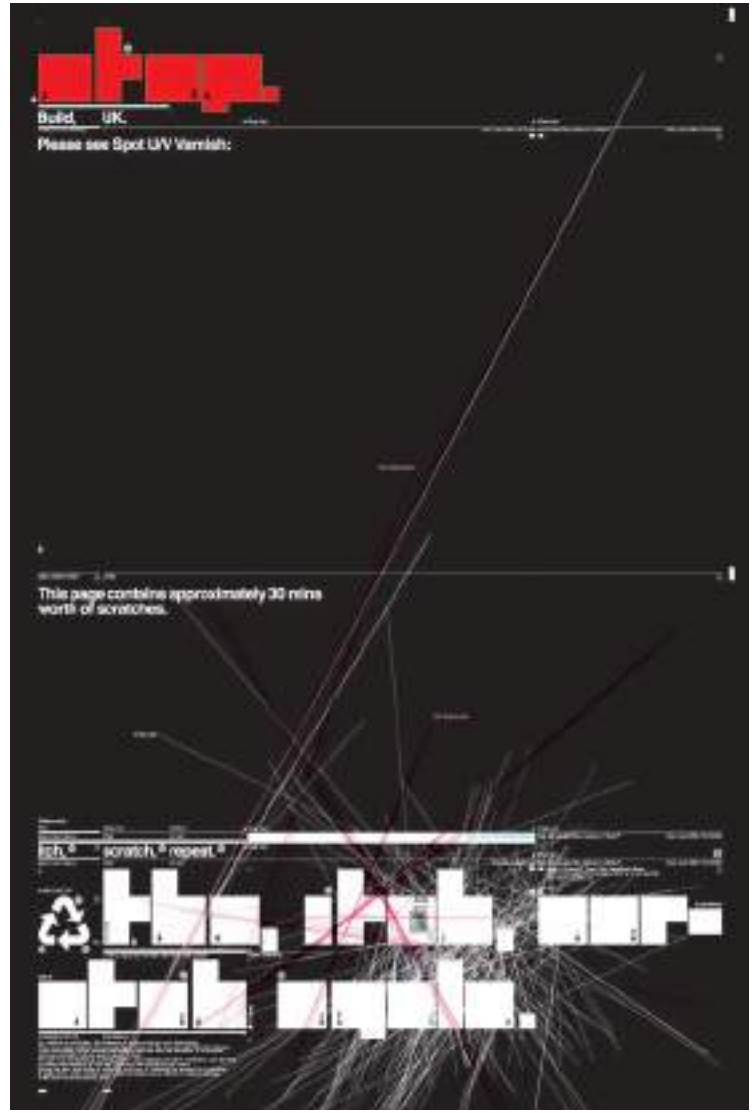
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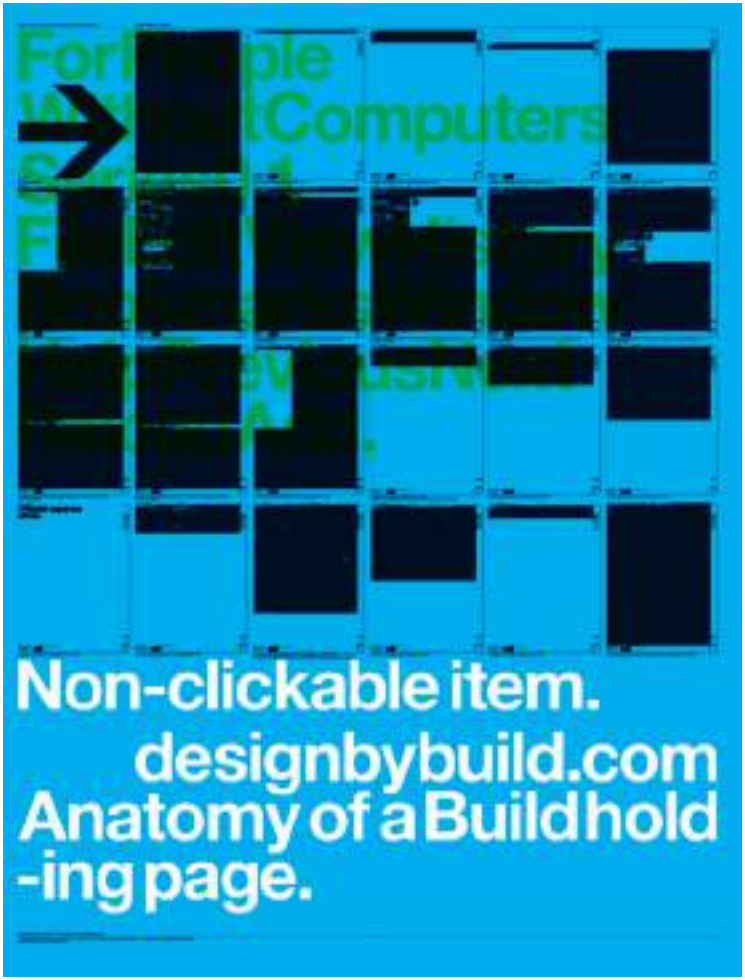
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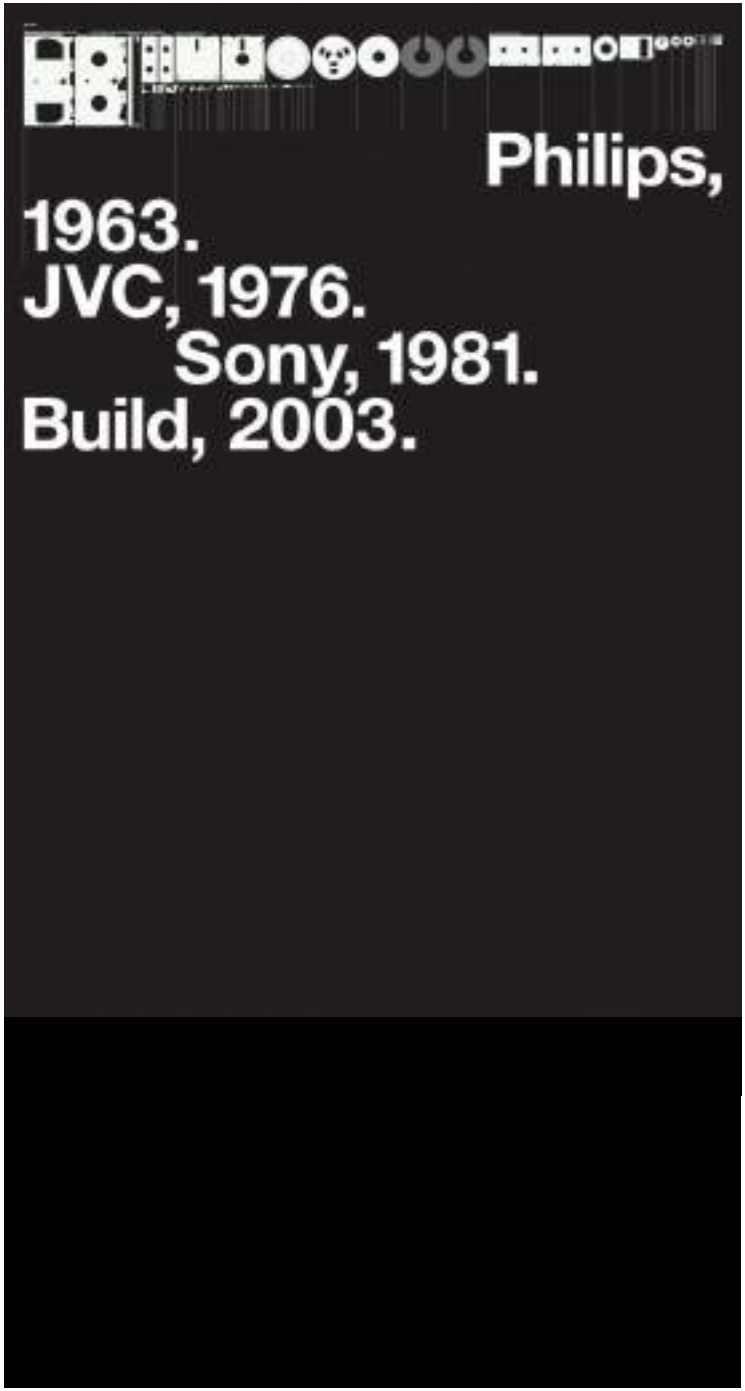

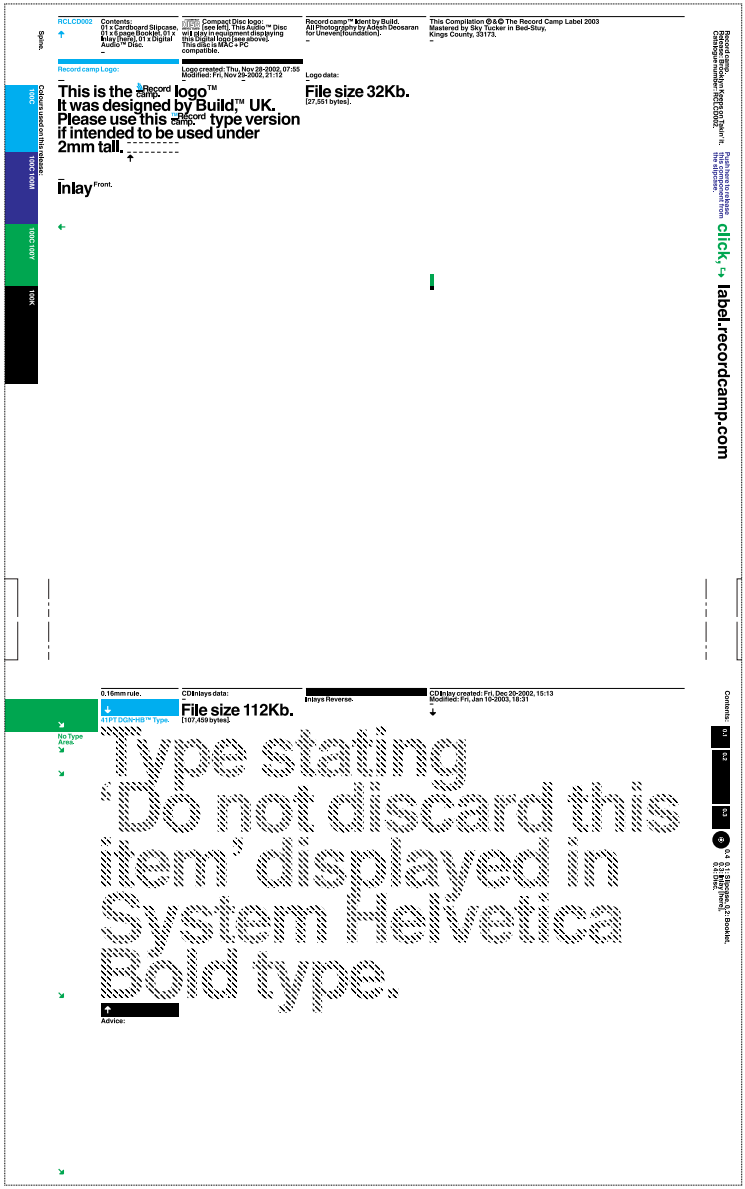
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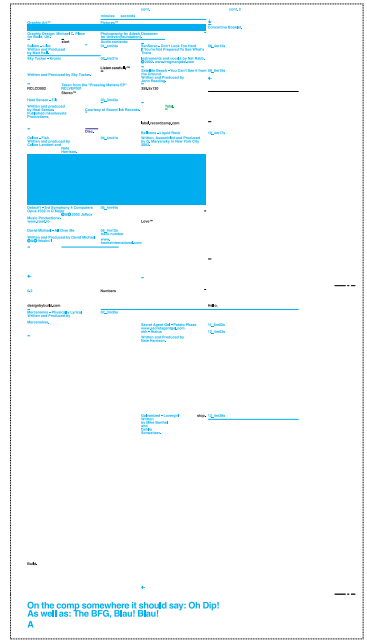
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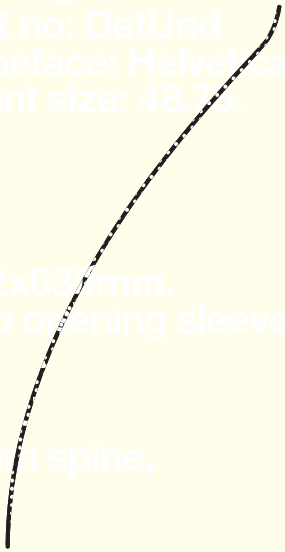

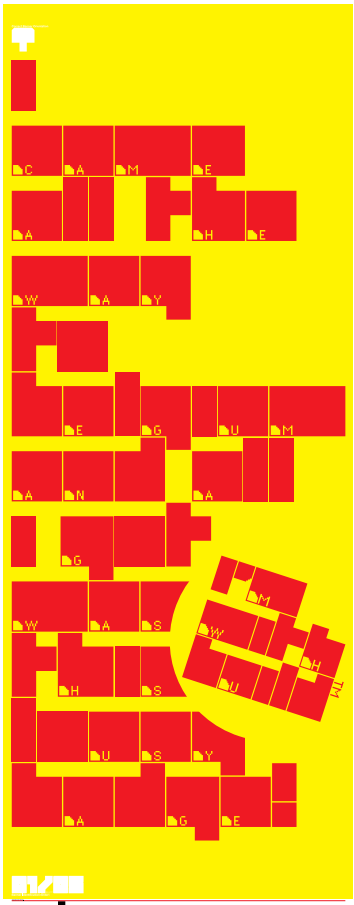

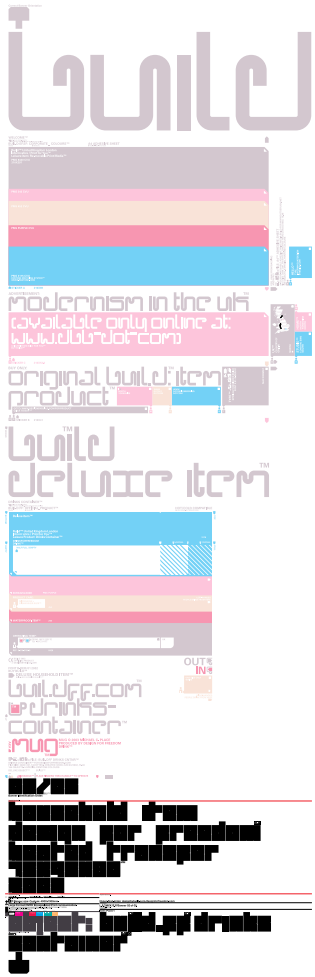

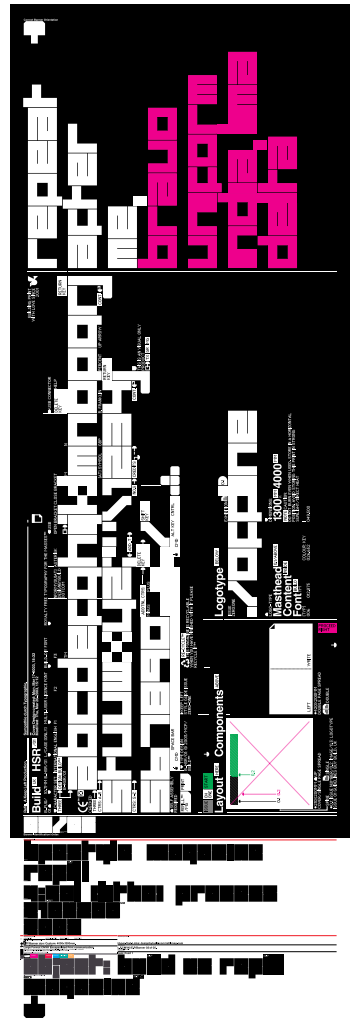

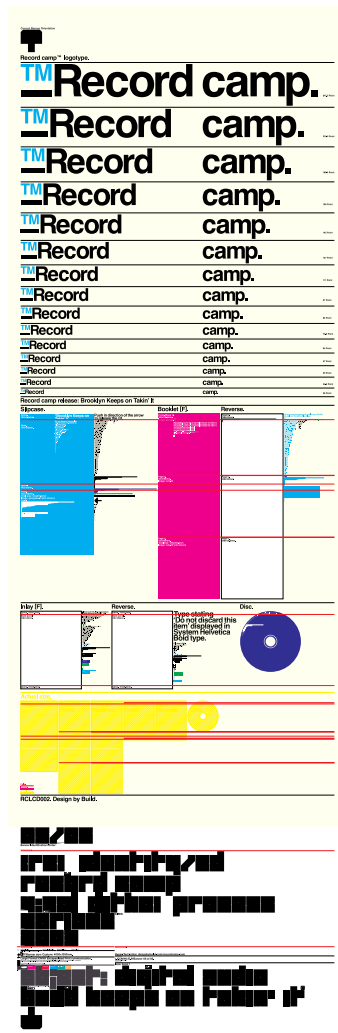

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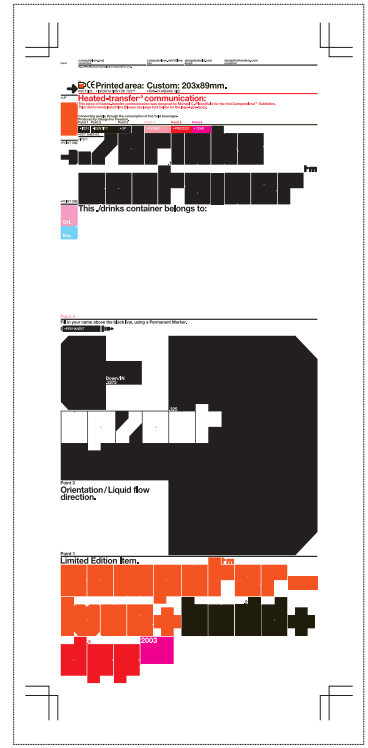

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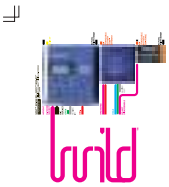

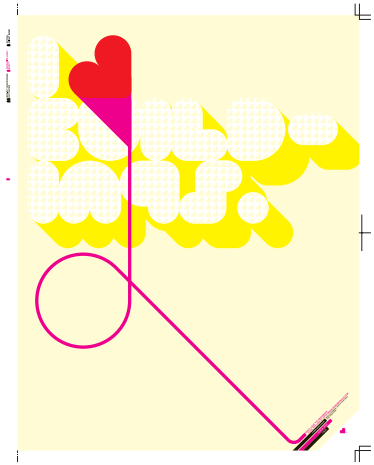

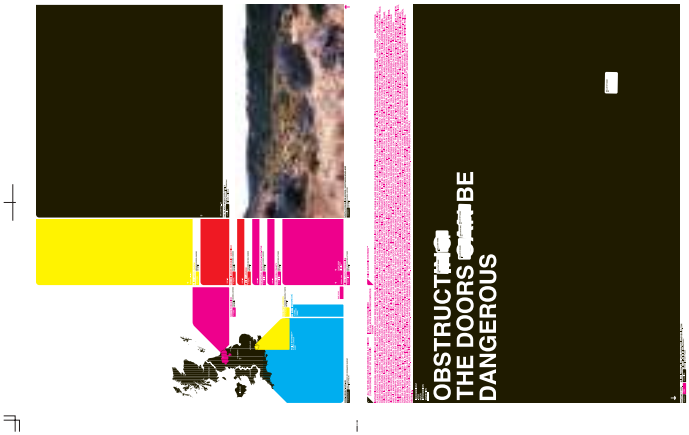

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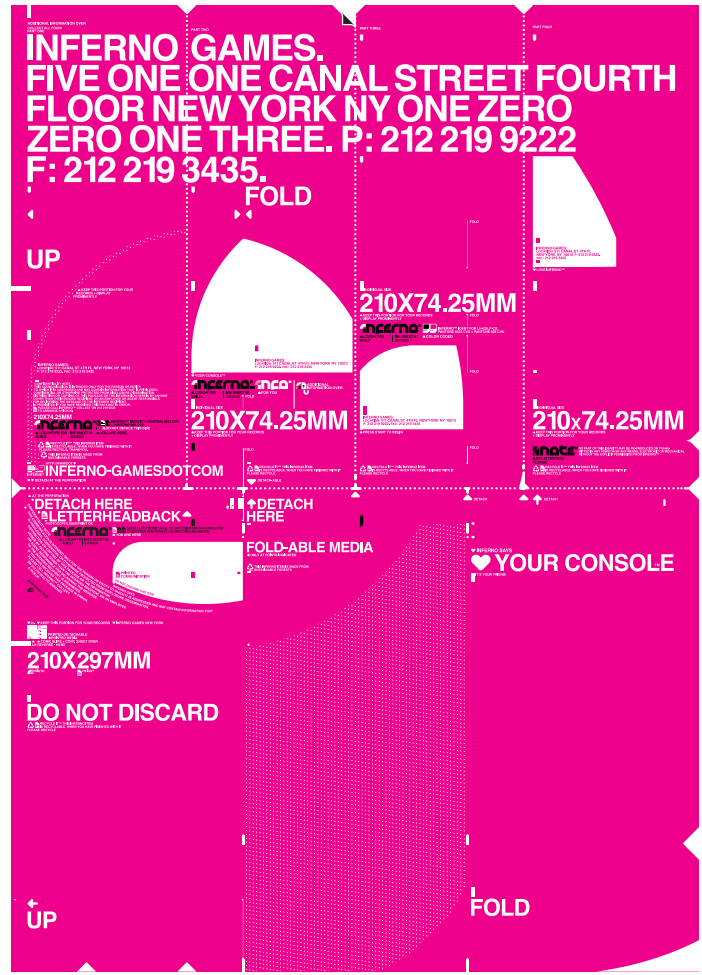

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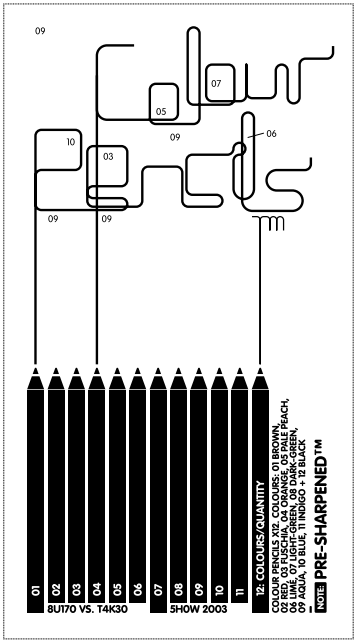
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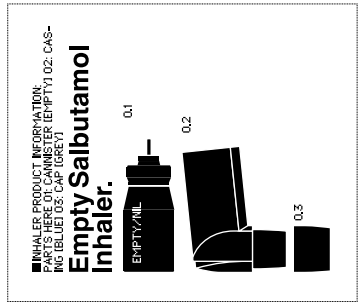
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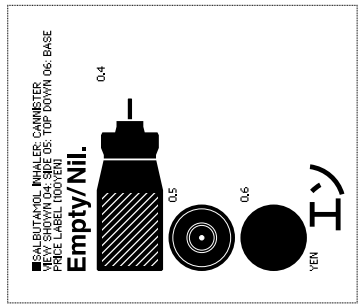
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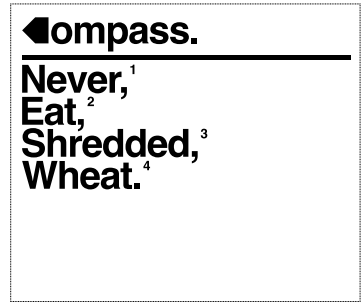
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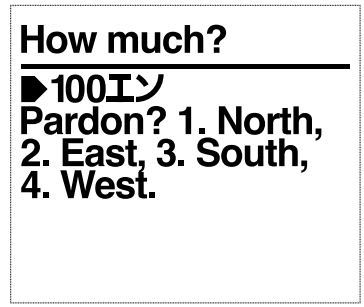
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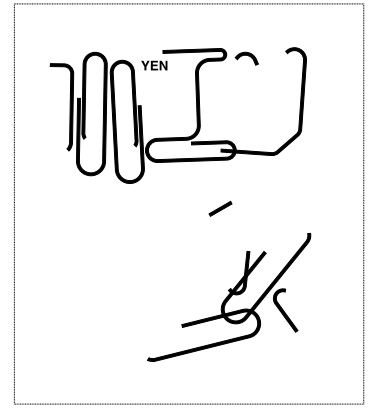
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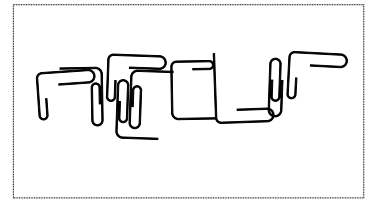

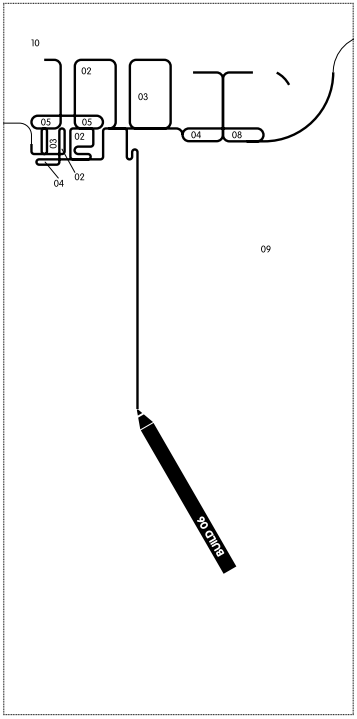
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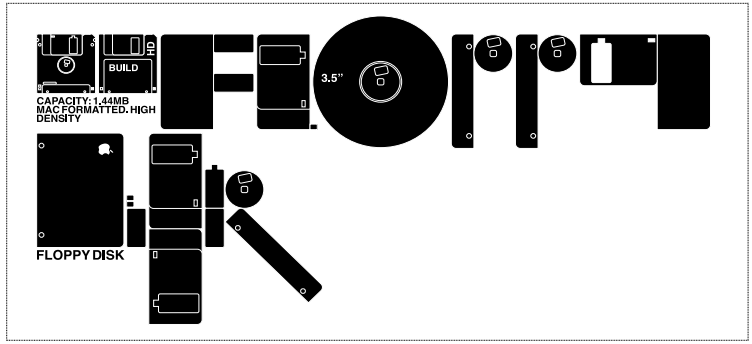
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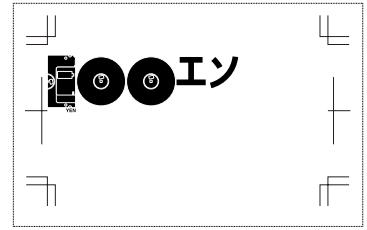
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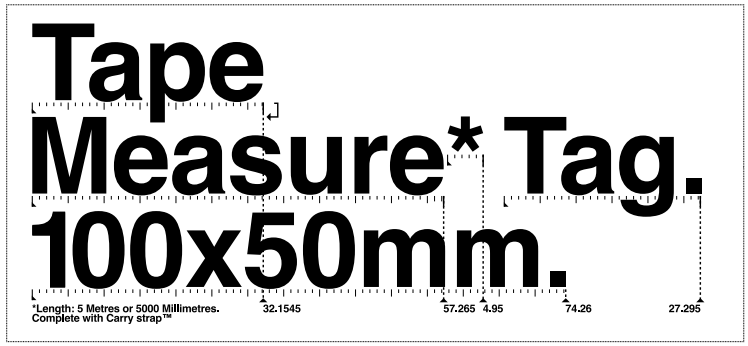
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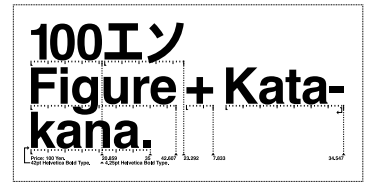
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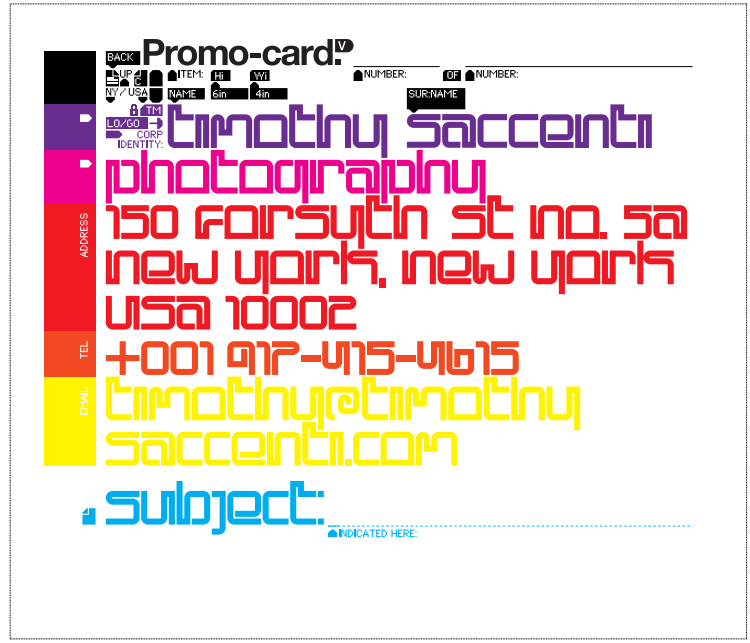
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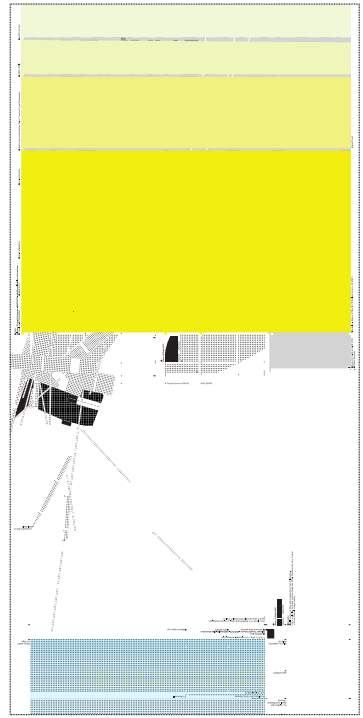

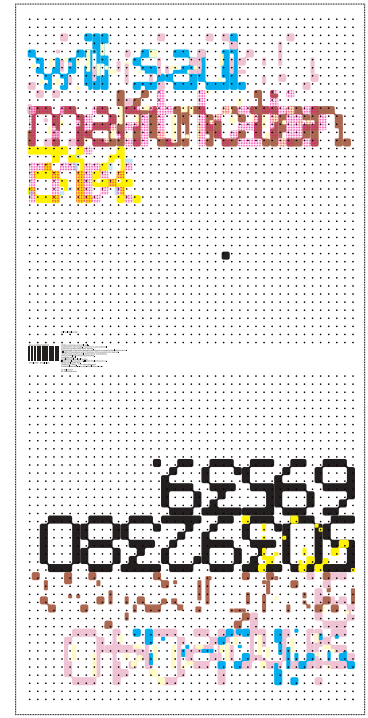
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He's one of just two masters to have painted all 10 cars of a NYC subway train, and he'll tell you dead-straight that graffiti saved his life. European trailblazer and social agitator, perhaps more than anyone else he is responsible for stimulating graffiti's mainstream recognition. Oh yeah, he's also the afro-haired star of Wild Style, the greatest hip-hop flick ever made. With a passion for graff almost as strong as his New Yorker brogue, he is Lee Quinones.

Quinones left the train-yards of The Bronx and Queens behind long ago, and nowadays collectors will pay up to $25 grand for a Quinones original. With an acclaimed international reputation and waiting list for his work you'd be forgiven for thinking success – and the years – had mellowed him. No way! He's still the opinionated activist he always was, and many of his pieces still carry a message: 'I'm against social, economic and political oppression. I'm against war. I'm always here, standing on the side of the little man.'

Your delivery was always unique, your subway paintings always carried a message. What compelled you to go against the grain in an art-form based traditionally on letters and create these rolling political statements?

Well in the 1970's, being that we were coming into a post Vietnam world, and a very turbulent time in New York, I was very much aware of the anti-government political activity going. I was compelled to use the trains and the subway to illustrate the subject matter that was very important to me. I saw trains as a perfect medium to convey these types of political messages to a broad audience in a unique, anonymous way. I thought it was more powerful than your average information source. When you get a message from someone or something that's not supposed to be there then I think it's more powerful than getting that same message through information channels where you expect to hear what you hear.

Did you see anything at the time that influenced your artistic thought, be it on the trains or otherwise?

There were a lot of exciting things happening, and sure they influenced me, but in terms of painting I was thinking out of the box already. I was pushing myself to be different to what other writers or painters were doing at that time.

Your famous mural for The Boys Club in New York was directed at young men, offering them a different, gentler perspective on what being a man was. Do you think public art should be used as a means to educate and communicate with the public?

Of course! It's what I'd call a neighbourhood prescription, a prescription for the masses. The Boys Club piece was important for me because I grew up around a very torturous, broke city, and felt a bit lost at times. I wanted to put a positive, guiding message out there. I'd actually like to do public mural installations where I could work with the public, with the local community, and get them involved in the creative process.

You were always a graff artist who never seemed to have that many partners - apart from The Fab Five - and your pieces aren't often seen in a roll call of other names. Why is that?

I simply thought no-one was as disciplined as I was – including The Fab Five. We [TFF] were, and are, like brothers, but I didn't think that anyone could actually conceive, or practician, the whole thing from A to Z the way I could…I was just uniquely and strangely to myself

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Where were you living whilst you were most active in the subway?

In the lower east side of Manhattan, with my Ma and Pa.

Did you ever paint trains anywhere besides New York?

No, never.

Your artwork used to rule the subways, what do you feel like when you ride the subway today?

Um…there's a sense of nostalgia, but I'm usually in such a hurry I don't have time to reflect. For me, today, the cars have no charisma.

What inspired you to move away from painting on subway trains and into painting on canvas? And did this have an impact on the type of style you were producing?

I was honestly pushed into it by some collectors who wanted to showcase the work. It was a very difficult transition period because, at the time, I was very much in love with the subway system, and it was very hard for me to breakout of painting in that fashion, painting without any thought for how I was going to support myself, or commit myself to any specific style. So when I broke as someone in the art world it was a great feeling, but at the same time a very sad feeling because I was leaving a scene that I was very much in control of and going to something I had no control of. It was a difficult time but I kept on mainly 'cause I'm a firm believer that an artist has ultimate control in a studio. It's there they'll ultimately pull-off what they feel is making them who they are. It's about being in charge of what really inspires you.

Your work has been described as avant-garde, expressionist, you as the Pollock of the New York graffiti art movement. Do you agree with this description? And if not, how would you describe your own art?

I agree that I'm just as depressed as Pollock was [bursts in laughter], I just don't drink as much as he did! It's an honour to be compared to someone like that because he was one of those guys who came from a sort of avant-garde group, but no-one was really pushing the envelope, everyone was just going down the comfortable, accepted path, but he stepped outside that. He experimented with a style that had never been pushed before, and he pushed it beyond its limits to a whole new plateau. So to be compared to that is great. Yeah, I'd take that…and no, I ain't really depressed.

When painting trains did you even see yourself as part of an art movement? And do you, today, see yourself as part of an art movement?

Yes, I very much saw us as part of an art movement. A movement that was young, energetic and ambitious. I knew we were a unique base of painters. At first, like with any art movement, there were many heads out there painting but there were only a handful of us who I felt were really making that 'move' so to speak. And today? Yeah I still feel that I am. I'm privileged to be able to work with young new heads that are coming into the scene with a new outlook, with a fresh eye. I feel part of an art movement that

is always progressing, that is always trying to rewrite the script. Graffiti is something that is always in development and looking for new horizons, and you can't say that much about lots of art movements.

You've been labelled as a leader in the development of post graffiti-ism? Do you use this term for yourself and can you elaborate a little on its meaning?

'Post graffiti' to me was something that was happening even while I was doing train graffiti. To me, I wasn't applying graffiti to the subways – I was applying art. So in that sense I was already 'post' during that time. I was pushing the envelope in a lot of ways. Aesthetics, subject matter, etcetera…and I'm not doing what I'm doing right now for the purpose of being different, I'm doing it because that's what really moves me. If I don't work for 3 months or a year on canvas it's because I don't feel it. And that to me is a real artist, not an assembly line, which is what's perceived and expected of you when there is a demand for your work. When business factors crowd your work it makes you forget to entertain the real spiritualness that makes you an artist

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What have been some of the major turning points for you as an artist?

There have been a number. My very first show in 1979, my wall paintings in1980, the show in Rome was a very big turning point because it was a kind of breakthrough moment. But I think turning points came with different studios. Different studios made my work progress to a different level. For instance, my current studio in the Navy Yards has made my work more industrial, more raw and hands on. The events of 9/11 had a major impact on me. I started to paint, not with a vengeance, but I guess with a sincere sharpness, where my work started becoming more abstract as the world is being forced to turn simpler, more black and white. In essence I believe the world is abstract.

As a pivotal contributor to the contemporary graffiti art scene in New York since the early 80's, can you tell us a little about the excitement that surrounded those galleries and parties?

It was a very exciting time. A real art boom was going on at that time and there was a feeling that if you made it here in New York you could make it anywhere. People were excited about finding their niche – be that graffiti or otherwise – and acquiring the recognition and celebrity that was coming with that. And this recognition was a blessing because it helped evolve the movement into what it is today. What the galleries did was put graffiti in the minds of mainstream America and bring a whole new audience towards it.

Where are your main collectors located?

Mostly in the US, but there's a few in Europe also. A lot of my work is bought for investment value and doesn't get resold, which I see as a good thing.

What do you think about the art world today?

I can't say I'm really up to speed with all that's going on in the art world… I'm too excited by my art world, in my studio. Having said that, the art world seems kinda stagnant to me. There isn't anything now that really moves me.

Is there anything about the graffiti world that inspires you now?

Sure, there are lots of beautiful murals being done, which, by the way, I hope are commissioned so the cats spraying them are generating some capital. And there is some amazing stuff coming out of Europe right now.

Is today's graffiti scene what you imagined it would become back in those days?

No, absolutely not! It has manifested itself into mainstream popular culture, which has made it available and accessible to more people. I never realised or dreamed that it would take that path. As a kid, I just thought I'd be painting the trains for the rest of my life, I never thought it would get to the state where it's at right now.

You've always been involved in streetcar racing. Do you still have your car?

Yeah, I've been involved in that scene pretty much since I started painting and I'm still very much involved in it. And yeah, I've still got the car that I did a lot of my racing with from the late 80's, early 90's. It's actually my present work of art, like a rolling sculpture. Oh my God, that thing is a masterpiece!

You must have thousands of photos from your adventures. When are we going to see a book about Lee Quinones?

Real soon. The book I've been working on since 1979 will be released – provided all goes well – in 2005. It'll be definitive. It'll open the facts and close the rumours on the old scene, and it's gonna surprise some people.

What – besides your book – are you currently working on?

Keeping this little one chained, ha-ha! [pointing to his 4 year-old son]. I'm working on a number of paintings at the moment that I'd like to showcase in Europe or Japan, mostly to do with the whole influence of the music industry in the early 70's. Also a site-specific sculpture revolving around the race-car scene.

Any products coming out?

Yeah a few products will be coming out in very limited numbers in the next year or so. These things will be very unique, and out there for the enjoyment of people in a social, physical, spiritual way. They'll be my homage to the past as well as the present. Certainly won't be your typical toys. (See Page 34-35)

Do you have any thoughts on Australian art, or the graffiti scene there?

I've seen very little of what's going on in Australia, but I'm aware they have a very enthusiastic talented scene. I see Australia as an unhatched egg, and Id love to do some work there.

What words of advice do you have for young artists just starting out?

Let your subject matter be something that's going to let you grow. Don't just do it for your peers, do it for yourself. Don't just make a lot of noise – be an artist. If you can hear, listen. If you can look, see.

Thanks for your time Lee
No, Thankyou.

→ Interview _ DMOTE & ADRIENNE ADAMS
→ Thankyou _ Amber Fosse
→ Photos _ Angela Boatwright

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Lee Quiñones to release his debut product, Lee - Limited Edition Vintage Collection: 1974-1984 by Clochard International. November 2004. Select urban boutiques worldwide or at www.clochard-international.com

Lee Quiñones, the graffiti artist that starred in the 1983 hip-hop cult classic, ***Wild Style***, is set to release his debut signature product **LEE - Limited Edition Vintage Collection: 1974-1984** by Clochard International. As a recent inductee into the permanent collection of the **Whitney Museum of Art**, LEE is considered perhaps the single most influential artist of the 1970's New York City subway graffiti movement. Lee Quiñones' career has spanned over three decades and penetrated into the realms of the most respected art genres in the world. With this innovative debut product, Clochard International is giving nostalgic urban aficionados the world over the opportunity to own a piece of American hip-hop history.

Each one of only 250 custom designed and crafted wooden display cases will contain an actual vintage spray paint can from LEE's personal studio collection, all of which were acquired during the height of his subway graffiti career: 1974-1984. Each spray can, which will range from the coveted Wet Paint's 'Mad About Pink' color, Utilac's 'Parrot Green,' to Red Devil's 'Delta Blue,' and everything in between, will be hand signed by LEE. They will also come with a Certificate of Authenticity and a story, as told by LEE, as to how he acquired each can and/or which historical New York City subway graffiti piece(s) it was used to create. Also included in a separate compartment is a facemask featuring custom commissioned LEE artwork and designed by hot newcomer to the fashion world, Laurel Wells. Contained in it's own separate exhibit worthy box, which also boasts original 1978 vintage LEE artwork, the mask was designed to fashionably promote the safety ideal of avoiding health hazards while using aerosol spray paint.

LEE's groundbreaking career has landed his works in both public and private collections around the globe, and LEE - Limited Edition Vintage Collection: 1974-1984 exemplifies the existence and development of the graffiti art form prior to the globalization of what is known today as hip-hop. 'Way before anybody was mixing beats or rhythmically rapping over them, the train art movement was in full swing. It's the earliest and purist form of hip-hop.'

Along with **Keith Haring** and **Jean-Michel Basquiat**, Lee Quiñones was one of the key innovators during the early 80's New York street-art movement. Today, Lee is considered to be at the forefront of American avant-garde, and is universally regarded as a leading figure in the development and transition of Post-Graffitism within the contemporary art world. As the first and only product of it's kind in over 25 years of hip-hop and urban art history, the historical significance of this project is astounding. '[Most] people see the graffiti experience as a vocation of adolescence, the rites of passage without a sense of direction,' says Lee. 'I saw it early on as a catalyst to develop as a painter. My sense of art was to create art without a reference point to art history, because this was art history in the making.'

LEE – Limited Edition Vintage Collection: 1974-1984 will retail in select urban boutiques worldwide for $780US. The mask and display box will be sold as a separate item as well, with 1,200 limited edition pieces available worldwide, for $275US.

Lee Quiñones was born in Ponce De Leon, Puerto Rico in 1960 and raised in New York City. He was recently inducted into the permanent collection at the Whitney Museum Of American Art (NYC). After starring in the 1983 Hip-hop classic Wild Style, the award-winning 1982 documentary, Style Wars, and dozens of books, Lee went on to show his work at world renowned venues including The New Museum Of Contemporary Art (NYC), Museum Of National Monuments (Paris, France), Museum of Modern Art, (NYC), Institute for North American Studies, (Barcelona, Spain), and has been featured in countless periodicals including The New York Times, The Source, Vibe, Wall Street Journal, Art In America, Art Forum, Village Voice, and Penthouse. Lee currently lives and works in New York City.

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amber@clochard-international.com

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Born in Cuba, Pablo Ferro moved to New York in 1947 when he was twelve years old. He started working in TV, creating animation and commercials in the early '60s. Stanley Kubrick invited him to London in '62 to work on Dr Strangelove. Known as a 'titles master' he has created the opening sequences for movies such as Clockwork Orange, Men in Black, To Die For, Psycho, and La Confidential. He has also been influential in developing and standardising film editing techniques.

How did your background in animation influence you work in film/TV?

First of all, I wanted to be an animator. I got lucky in the very beginning and worked for high quality studios. I worked with Abe Liss who taught me how to be sophisticated in graphics and how to do what needs to be done creatively, he was a great teacher... In animation you can do anything that live action can do. It is telling a story. You really learn the process because you are responsible for every frame. Doing animation is where I came up with the idea of quick cuts. I could do anything at any pace on one screen. I am always surprised what you can learn from it. I owe a lot to animation... My style is more European than American.

What is your process for creating film titles? How important do you think titles are to film?

It all depends on the story. I have to look at the film first because the titles should be part of the picture/story itself. It's very important to get your audience relaxed and interested.

How did you meet Stanley Kubrick and how important was that relationship to you, in terms of your career and for your own creative development?

When I created the quick cut technique, I was working all over the place in commercials and TV. Stanley saw a commercial of mine when he was making Strangelove. He called me and asked me to come to London. So we met, had our initial meeting, I did the work, and wound up staying out there for seven months working on different films and projects with him... It was wonderful working with him. He had my family come out and made me feel at home in London. Stanley was great at making you feel important and really being a part of what was going on. The bottom line on the work was that he trusted me and I trusted him. When I did the Clockwork trailer, he looked at me and told me to do the whole thing on my own and left me to do the whole deal. The idea for the main title for Strangelove came out of an accident from a conversation that we had. I came up with the idea of the B-52 refuelling in mid-air and he loved it so much that he wanted to shoot it himself, but I told him that I wanted to see some stock footage from the air force first, to save shooting costs. Of course they were so proud of the B-52 that they had footage from every angle, and I had a lot to work with. I came up with the idea of the long stretched lettering because the original lettering didn't fit, and it stuck!

As you became more established in the film industry were you able to maintain the same kind of integrity in your work as you were with Kubrick?

When you work with good people you don't have any problems. I won't work with people that do not have integrity, which is why I am famous, but not rich!! I maintain my integrity but I get fired a lot. Getting fired is also a positive because they don't get a chance to work with the best and by the time they realise that it is too late.

What do you think makes a good working relationship?

Trust.

You have said: 'there is no such thing as bad footage, just bad ideas... as long as the concept works the medium takes second place.' Can you elaborate in relation to your work making trailers? Do you refuse work if you think the ideas are bad, or can you develop a concept in the editing process?

I was working on this montage and looked at a lot of stock footage. One was terrible. Later I came up with an idea and the bad footage wound-up becoming the best. The idea made the bad footage great. Don't worry about the technique. Medium always takes second place. You have to figure out if you are going to use computer graphics, drawings, or whatever. I treated the trailers more like commercials. You have to talk someone into buying the product or in the case of a trailer, seeing the film. You can always create concepts in editing. I never just do one idea, I do three or four or five to see which is the best, that is how my work stays loose, not rigid.

How do you go about telling a story/developing ideas when producing trailers/films?

First I have to look at the story or film, and then I have to come up with a story that fits the film. It depends, I can do all graphic or all live, sometimes it's complicated sometimes not. 'Last Embrace' for example, was just lettering whereas 'Married to the Mob' was animated.

Obviously making a film is a bigger project but is the process similar (conceptually/visually...)?

It is totally different. With film, you work on the entire piece, with trailers or titles or montages it is only one piece. I've done things in film that have been copied and become a trend, like the bedroom sequence in Midnight Cowboy (quick cutting) and the polo sequence in the Thomas Crown Affair (multiple screen)

I read that you are making/have made your own film? Can you tell us a bit about it?

I've made several short films since the '60s and a feature 'Me, Myself & I'. I got the script for it in 1965 and finally made the film in 1991. I produced and directed it, unfortunately I chose the wrong studio and a lot of what I wanted to do never got finished. It's not really finished yet, so don't rent it! I co-directed Let's Spend The Night Together with Hal Ashby and that worked out very well.

I am currently working on a film called Black Angel, a documentary about the music of Atlantic Records and various black musicians of that era. I am also working on a film called the city

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Are you doing the film titles and trailer yourself?

Of course!

Was it a natural progression for you to start directing film, a separate interest...?

I have been directing since I learned to animate because I completely control the story. I then became a live action director, coming up with quick cuts. Live action is no different to directing an animated character. I've done everything from editing, acting, graphics and producing, which is what got me into directing, so technically I have been directing since the '60s

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You have said that you should always know your own worth. How did you figure where to draw the line creatively and financially? How are you able to maintain your integrity in what can be oppressive environments (eg Hollywood)?

Unfortunately, money has never been of any great interest to me. I keep my ideas until I can create what I want to with them, I don't give them to others for money. I really love my creative freedom, it's very expensive but worth it and has always been very rewarding. When you create something it is a wonderful feeling, better than any experience you could have.

Working with very talented people is very easy but insecure people, Hollywood types, don't really understand and are hard to work with. They never leave you alone and always blame it on you when things go wrong, but when you do things right they take all the credit

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What is/has been your driving force?

The driving force for me is having the freedom to create and of course a wonderful family!

→ Interview _ Luca Ionescu

→ Thankyou Joy More and A Ferro

→ www.pabloferro.com

STARRING PETER SELLERS
STRANGELOVE
DR
GEORGE C. SCOTT
HAYDEN
WYNN
KIM PICKENS
WITH
BULL JONES
REED CRALEY
AND
MORTON DAKE SELLERS
BRANDON FORD
MATTHEW CARLSON
COX FRY
BIRD
MUSIC
JOHNSON
PHOTOGRAPHY
TAYLOR
HARVEY FILM EDITOR
ASSOCIATE
PRODUCER
LYNDON
KUBRICK
SOUTHERN
GEORGE
DIRECTED
AND
PRODUCED
BY
STANLEY
KUBRICK

MAKE ME LOOK
LIKE URIENTAL
WELCOME!!
DE PABLO

LIVE

WITH
LYNN MABRY
STOP
MAKING
SENSE
WITH
EDNA HOLT
WITH
TINA
WEYMOUTH
WITH
JERRY
HARRISON
WITH
CHRIS
FRANTZ
WITH
DAVID
BYRNE
CONCEIVED FOR
THE
STAGE BY
DAVID BYRNE
TITLES
PABLO
FERRO
SANDY
MCLEOD
LISA DAY
JORDAN
CRONENWETH
EXECUTIVE
GARY KURFIRST
GARY
GOETZMAN
BY
JONATHAN
DEMME

BIZARRE
COMIQUE
PALPITANT
POLITIQUE

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KALEIDOSCOPE
SMASHING

L.A. Confidential

L.A. Confidential

L.A. Confidential

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MEN
IN
BLACK

LIVE
DIE
L.A.

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WORLD WAR 1
WORLD WAR 1
WORLD WAR 1
WORLD WAR 1

weather (girl)
is possible
LOVE
SEX,
SHARE OF LITTLE HOPE

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MIDNIGHT COWBOY

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Please tell us a bit about your background before taking pics of the hip-hop/graffiti movement?

I studied both art and anthropology and was attracted to ethnic art. I thought I wanted to work in an anthropology museum but after I tried that, it was too boring.

When did you first learn of your creative ability as a photographer?

My dad had a camera store and gave me a camera when I was in nursery school. I was the president of the Camera Club in highschool but I didn't start shooting seriously until after college.

Why did you start shooting and documenting graffiti?

I started taking pictures of graffiti writers as part of series that I was shooting for fun - on various ways kids were playing creatively with toys they had made themselves. At the time I was a staff photographer for the New York Post so I used to drive through the Lower Eastside of Manhattan at the end of the day and I would use up whatever film was in my camera. One day a young boy showed me his notebook with graffiti drawings he planned to paint on walls and I got interested in graffiti. (There is a photo of this boy in the book). The boy who showed me his notebook introduced me to Dondi who introduced me to many other artists.

Did you find it hard being a girl amongst the mainly male dominated graf scene at the time?

It wasn't the most comfortable thing but as I was an 'outsider' in any case, it didn't really matter. I was doing my thing and they were doing theirs.

How was it staying up and going to the train yards and getting amongst it all? Were you afraid of being caught?

Really I thought the whole yards experience was fun and adventurous and I didn't worry too much about getting caught because I knew graffiti writers did it all the time. I don't usually like staying up all night however, since I'm more of a 'morning' than a 'night' person. Also I was surprised at how much 'hanging out' there was. I thought we would just go in, paint and come out, but there was a lot of fooling around and down time.

What kept you motivated to keep shooting?

I was excited by the photos I was getting and wanted to keep following the scene.

Did you ever get a sense that the shots you were taking would have such an impact on culture now?

No—absolutely had no idea of the impact. I thought I was photographing something specific to New York City in the early 80's. I did think that the photos might be more interesting when viewed years later but I had no idea that Hip Hop would become a major youth culture worldwide.

Did the other mainstream media or your editors give you a hard time for being involved with the graffiti hip hop community? How did you overcome that?

Editors had absolutely no interest in the subject matter – not even negative interest. I was not able to sell any stories in the US so I began to approach European editors.

When do you feel things started to change and it started becoming more accepted?

Well the NY Times finally published a couple of somewhat positive stories about graffiti and breakdancing this year – that's how long it took!

What has been your most memorable experience to date?

Hard to say, but in retrospect, I guess it was meeting Dondi the first time and realizing what a fascinating subject matter I had stumbled across.

How was it meeting and knowing Dondi White?

Dondi was wondeful – incredibly smart, articulate, and of course talented. He took me as seriously as I took him.

How did you meet Henry Chalfant? Please tell us a bit about your work together?

Henry and I were introduced by writers. We had heard of each other but I finally met him in person at his first graffiti show at OK Harris. We collaborated on the book because we had both had trouble getting our own work published. We worked out a proposal together and flew to the Frankfurt Book Fair in Germany and managed to sell the book idea to Thames and Hudson, an English publisher.

What do you think of Graf and hip hop now? How do you think it has evolved?

It has evolved in many directions. I think that most mainstream graphic designers have been influenced by graffiti style in one way or another whether or not they admit it. It is easy to find parallels in advertising today.

Do you think individuals now are still doing it for the same reasons or is it more money orientated?

Some of both. Of course there are a lot more people trying to make money one way or another from graffiti but then I think it's cool if artists can make a living from their art. Personally I find non-commercial (and even illegal) graffiti more interesting but there's room in the world for everything.

Do you still go out and shoot graffiti?

I am very interested in Street Art of all kinds and take lots of photos with my small digital camera. I especially like hand drawn stickers and interesting tags.

What other photography do you do now?

I am the Director of Photography for a non-profit organization called City Lore. We do long term documentary projects mostly for museum exhibitions and books. You can check out their website at: ?

What advice do you have for journalistic or independent photographers starting out?

Shoot what interests you and be persistent in trying to publish it. Don't let rejections get you down.

What are your thoughts about Australian Photography/ Art?

Actually I haven't thought much about it. I am a fan of Aboriginal 'X-Ray' paintings. BLADE was recently in Australia and painted a whole car. It's in my book! I can't say that I've thought of Australian art as a separate category.

→ **Interview _ Adrienne Adams/Luca Ionescu**

HIP-HOP IMMORTALS is Martha's new Book.

Nikon

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Do you feel where you grew up has an influence on your work today?
Yes, my time inTexasinspired me to think big.

Do you have any formal traning?. If so how do you feel it has helped you with your work today?
I have a graduate degree in photography. Even though I'm now a painter my background in photography has enabled me to approach painting from a unique perspective.

Your artwork has a voice beyond the aesthetic.. has this always been the case? How did it come about?
Aesthetics are the seduction not the message in my work. I have never been satisfied with a completely aesthetic experience.

Having a political approach/voice through your artwork gotten you in legal trouble? If so how?
A few law suits, some jail time. Not too much.

How did you first meet the Director of Supersize Me? How did you work together in developing the illustrations for the film?
Morgan saw my MC Supersized billboard on his block. He wanted to know who did it and was unsuccessful in discovering its creator until he spotted the same image of MC Supersized on a tee shirt worn by someone on the streets ofSoho. The tee Shirt had my web site on the sleeve which enabled him to track me down. Morgan came to interview me at my studio where he discovered the paintings he later used in his movie.

Where there any problems from the corporates with the images?
They backed off the poster using MC Supersized (The fat Ronald). I think they were most concerned with that image attracting lawsuits. Since all the images are parody they are all within the confines of the law so in the end there were no law suits.

How long did it take to produce the Pieces seen in the film? Were there alternatives to the image used for the poster, if so what made you go with the one used?
Please describe the process you undertake when producing a piece? I take my kids to McDonald's where we see a statue of Ronald McDonald. I as them what Ronald would look like if he actually ate at McDonald's. They say they don't know so I paint a more realist Ronald so they will know.

You have been doing artwork over billboards etc for some time, were you exhibiting in galleries at that time? Or did gallery shows come after?
I started showing in galleries and painting billboards around the same time. I was young and the gallery thing was a little too formal. I felt a little confined. Billboards were and are a great way to break free.

When putting up billboards etc in public spaces, is it just yourself or a group helping put the artworks up?
I always need help. Thankfully help isn't hard to find.

Please tell us a bit about the mediums you use when creating the artwork to get the photorealistic look?
I often build models photograph them as studies for the paintings. You see how my knowledge of photography gives me an edge. Under-painting helps to create the realistic illusions.

Quite a few of the subjects in your paintings are kids, as clowns etc... IS this to show the corruption of innocence in kids? Why do you use them in the paintings? Are they actual friends kids?
They're my kids. I like to involve them in my art because I want them to understand what I do and also to understand the artistic process. I'm lucky to have enough success that I can paint whatever I feel like and know it will sell. What I want to paint most now are my kids. The thing with clowns is kids are often afraid of clowns, but what if the clowns were kids too?

What inspires you?
Everything.

Are there any other artists past or present whom have had an influence on you and your vision as an artist, if so who?
This is actually a great time for art. There are hundreds of great artists active today. I follow closely the work of Sas Christson. Mark Ryden, Eric White, Michael Clark, Anthony Ausgang, and all the other modern day surrealists.

If you could collaborate with other artists past or present that would it be?
I did colorizations with Daniel Johnston. That worked for me.

Are there any interesting projects or shows you are working on at the moment?
Yes.

What's next?
More art shows, more billboards, more CDs, more time in the studio, more time in jail…

Please tell us a bit about the documentary just released about your works? Will it be released inAustralia?
The filmmaker Pedro Carjaval followed me through ten years of art and mischief. It's evidence!

You also have a book of various works out what does it feature?
POPaganda, The Art and Subversion of Ron English has stuff from every period.

When not doing art how do you spend your free time?
Drinking.

Top 5 songs on the player?
Ten Foot Dick, Brandon Jemeyson, The Late Great Daniel Johnston, Various Artists, Welcome To the Monkey House, The Dandy Warhols, No Such Place, Jim White, Son of Hyperjinx, The Hyperjinx Tricycle

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→ Interview – Luca Ionescu

→ www.popaganda.com

MC Supersized
MC Supersized

01

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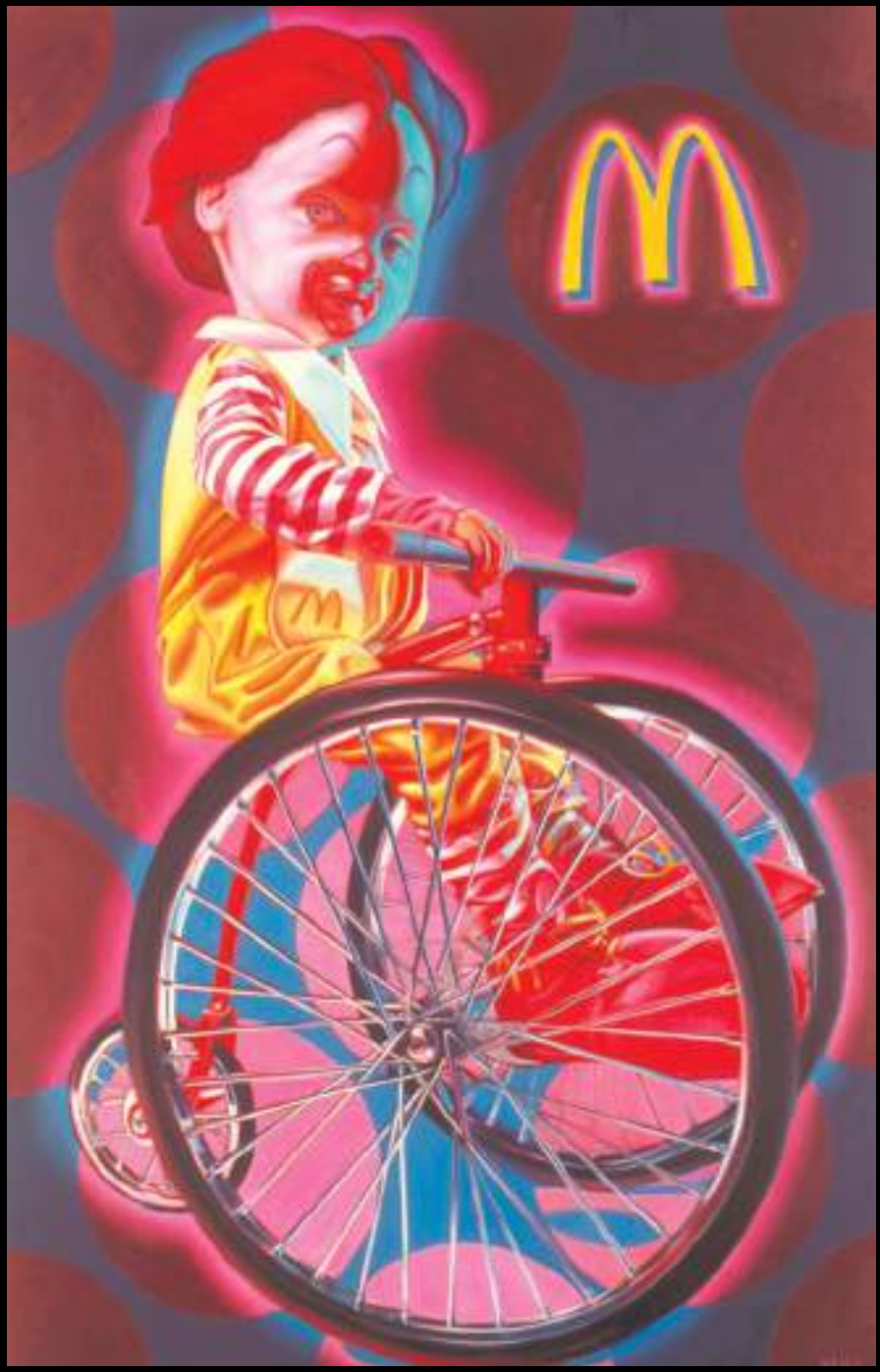
CHESAPEAKE
KISS KIDS ON
It's the Sugar!
It's the caffeine!
Coke
48062

15¢
McDonald's
HAMBURGERS
OVER ONE BILLION SAVED



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Freelancing as a graphic designer and director Mike Mills has produced work for X-Girl, Marc Jacobs, Mo' Wax, the Beastie Boys, Air, Sonic Youth, Moby and Everything But the Girl. He has taken part in art exhibitions around the globe and directed the documentary Deformer on legendary skateboarder Ed Templeton. Forming the Director's Bureau with Roman Coppola in 1996 he started getting ad work (Nike, Addidas) and found that he was able to set money aside and work on his own creative projects. Since then he has made two short films (PaperBoy and The Architecture of Resistance) and is just about to release his first feature, Thumbsucker, which he says is the 'hardest, longest thing I've ever done.'

Geoff McFetridge says he makes simple graphics (which can be conceptually complex) in order to communicate an idea clearly. Evan Hecox likes the simplicity of graphics because he sees longevity as an attribute and doesn't like to overdesign. You have said that your graphics are exceedingly simple, perhaps even 'purposefully stupid'. What is your purpose?

I think simple visuals let the ideas come to the foreground more, and I guess, ultimately I am more interested in ideas, attitudes or emotions than I am in just visual things. Also I started to figure out who I was during the heyday of David Carson's Raygun magazine, Cranbrook design, and Emigre all of which used a visually complicated, layered look to be 'smart'. I couldn't relate to any of it, it all seemed pretentious and dumb to me, so being really dumb seemed like the only smart solution. And lastly, my biology just likes simple things; it's just what my brain gravitates towards.

In an interview in Tokion magazine you stated that you like to put a bit of yourself into all your work, and the degree to which you do that depends on whether it is commercial or personal. Is all your personal work self-referential? Are you ever concerned about becoming too self-indulgent or self-obsessed?

I think anyone who makes art, or who makes film and graphics that try to be like art, is pretty self-indulgent and self-obsessed. That is something I often worry about, sometimes I ask myself why I am not just teaching. But that said, if you are making work I think it's really important to put as much of your own personal, life experience in it as possible. Why do anything if it's not somehow trying to show your particular experience of the world?

In the same interview you said that by putting a bit of yourself into commercial work you aim to 'collapse that world a little bit'. Can you elaborate, how do you see it having that effect?

I'm not sure if it really has any effect. This is something I struggle with a lot. Our consumer culture is very good at co-opting anything personal and idiosyncratic and making it bland or, worse, transferring your personal stuff to the imaginary personality of the brand or the product. Still I think, the more personal any work is, the more energy it will have, and the better it will be. Sounds new-age-pretentious. Even though I have very mixed feelings about doing advertisements, if I am going to make an ad I still want it to be as good as it can, and that to me means 'make it personal'.

You have stated that graphic design has made you 'sensitive to the power and messages imbedded in inanimate objects'. How has that awareness informed your design work? And your filmmaking?

Actually studying graphic design history has made me sensitive to the fact that every single object we interact with – every dumb chair, pencil, shag carpet, sheetrock wall, lampshade – was designed by somebody, it has an ideology to it, it is representative of a particular moment in history. Every seemingly banal object is telling us something. I think this has most influenced my filmmaking, often I am very happy just filming the objects in someone's room as a way to get to know that person. That's what we did on the Sonic Youth washing machine album, we took pictures of objects from the band members' houses as portraits of the people.

Did working in film come as a kind of natural progression from graphic design or is it a separate interest?

I guess it's both. I think I wanted to work more and more with ideas, with messages, and film lets you do that more because it's done over time, has dialogue, music and images. Then later I got even more interested in emotions - dealing with how people construct their identities – and stories/interviews achieve this much more than still images.

I believe you are in post production for 'Thumbsuckers'. Can you tell us a bit about it?

Too much to say. The hardest, longest thing I have ever done.

That was the first script you ever wrote. How did you go about developing the script? Was it driven visually/conceptually…?

I adapted the script form the book Thumbsucker by Walter Kirn. I wrote it over 2 -3 years on and off. I am not really a writer so it was very difficult. I was most interested in the emotional lives and histories of the characters, of the family. While the film is very visual, I thought more about structure and dialogue than what things would look like.

Pablo Ferro has said that after years of working in film and tv he came to realise: 'there is no such thing as bad footage, just bad ideas. As long as the concept works the medium takes second place.' Based on your own experience, what do you think?

I would agree. I think my next project will be even less visual. It's funny, contradictory, but while I say I am so idea driven, I think most people think of me as a visual person. I think I could learn a lot by doing a project which relies very little on its looks.

I read that by the age of 30 you had racked up $30,000 in debt but that you stuck at it, kept freelancing and even did unpaid work. How did you get through those times? What gave you the impetus to keep on going?

I had no choice but to go on, I was in debt!! I was totally freaking out, feeling like I was a failure, like everyone else had it figured out, like I was a retard. It's only since doing ads that my life makes sense economically. I lived through a lot of change during those times and not being afraid to be totally out of money for a week until the next cheque came in. I had no other way of making money so I didn't really have the choice to do anything else. But to be honest, I think feeling like a failure fired up my ego to want to succeed, to make it somehow.

How do you define success? Do you feel you have been successful in your life?

I spend a lot of time feeling like I am not successful. I often do a new piece because I feel I didn't get the last one right. I think that is some sort of sickness in me. Attention from other people, magazines, things like that, is kind of like candy: it tastes good when you eat it but then you just get a headache and feel funny later on. Success isn't what other people think, but I'm human and susceptible to that. Then there is the whole question of do you define yourself and your success by your work or just by how you are as a human being? I don't really know how to answer that question.

→ Interview _ Adrienne Adams

→ www.thedirectorsbureau.com
→ www.humans.jp

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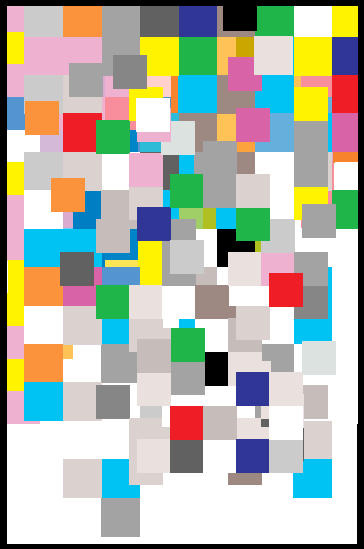

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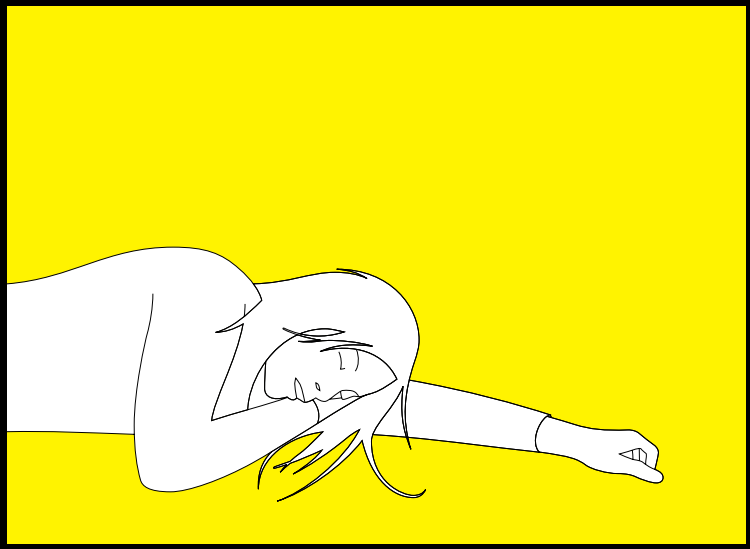

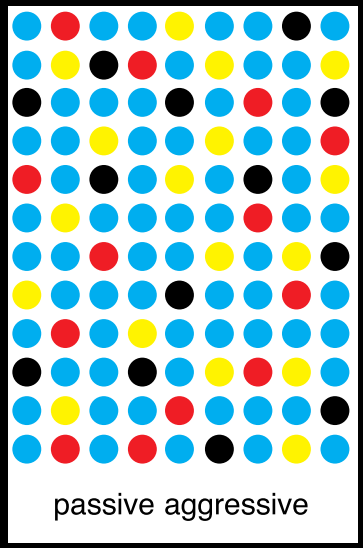

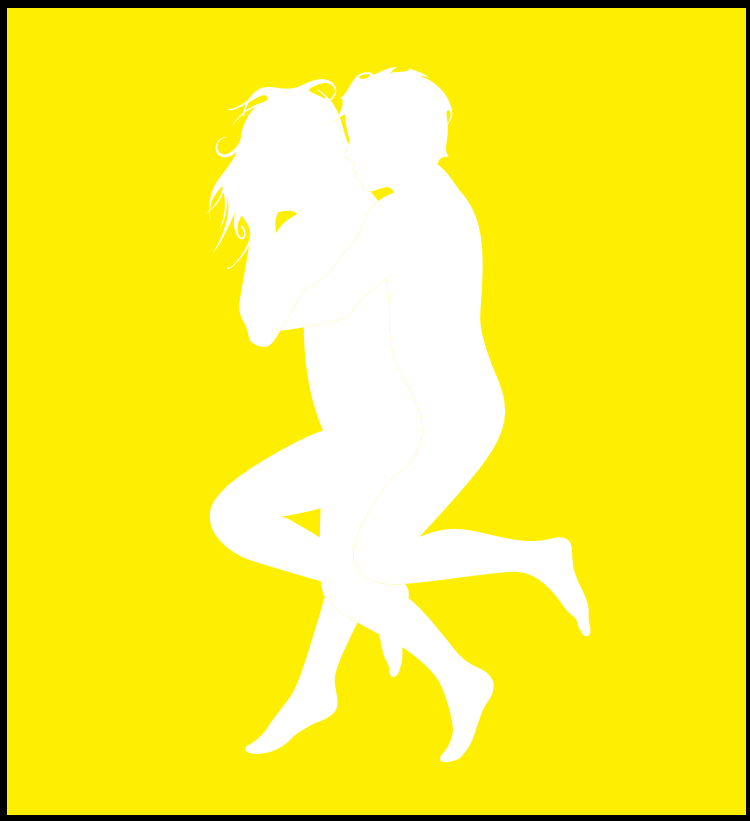

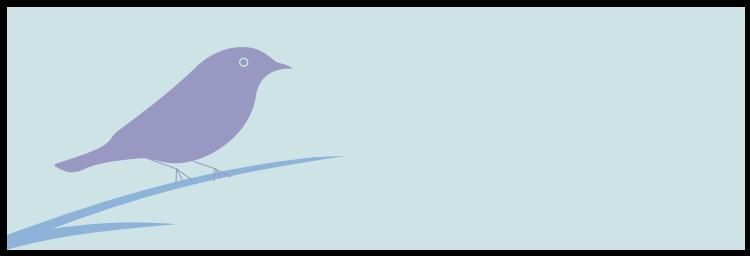

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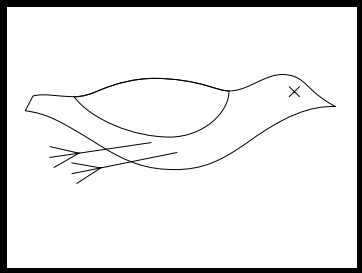

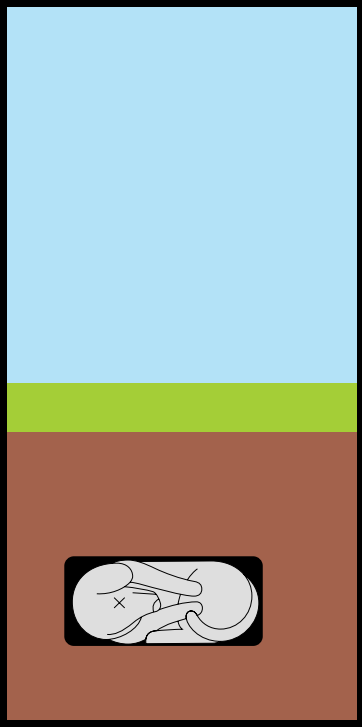

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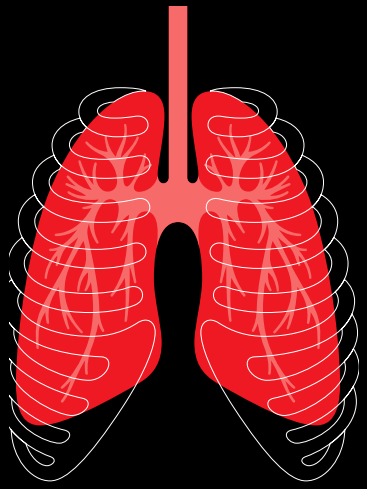
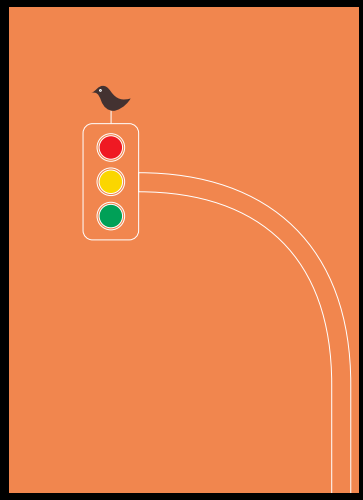
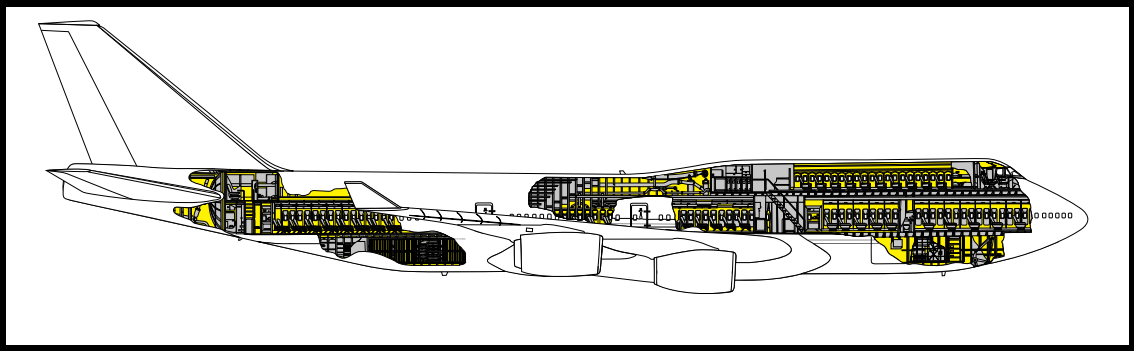
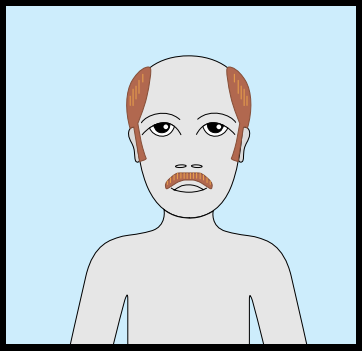
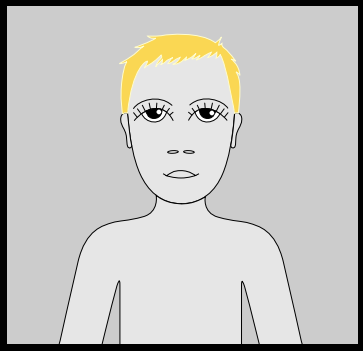


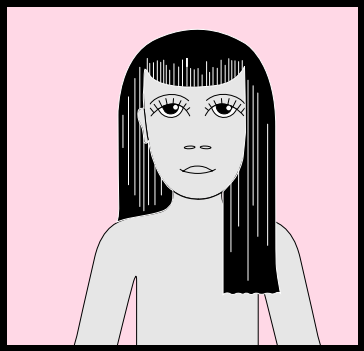


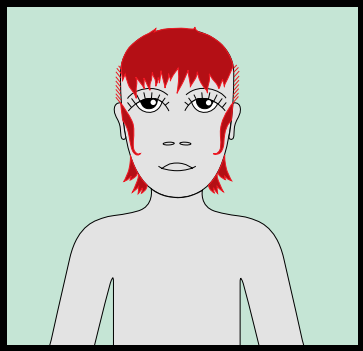


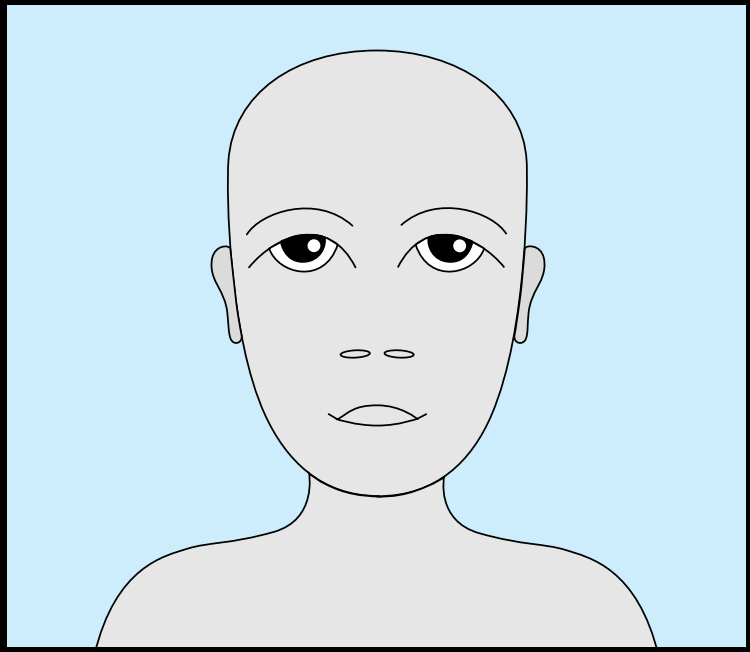
IGNORE AMERICA

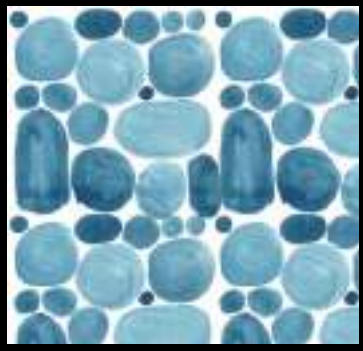












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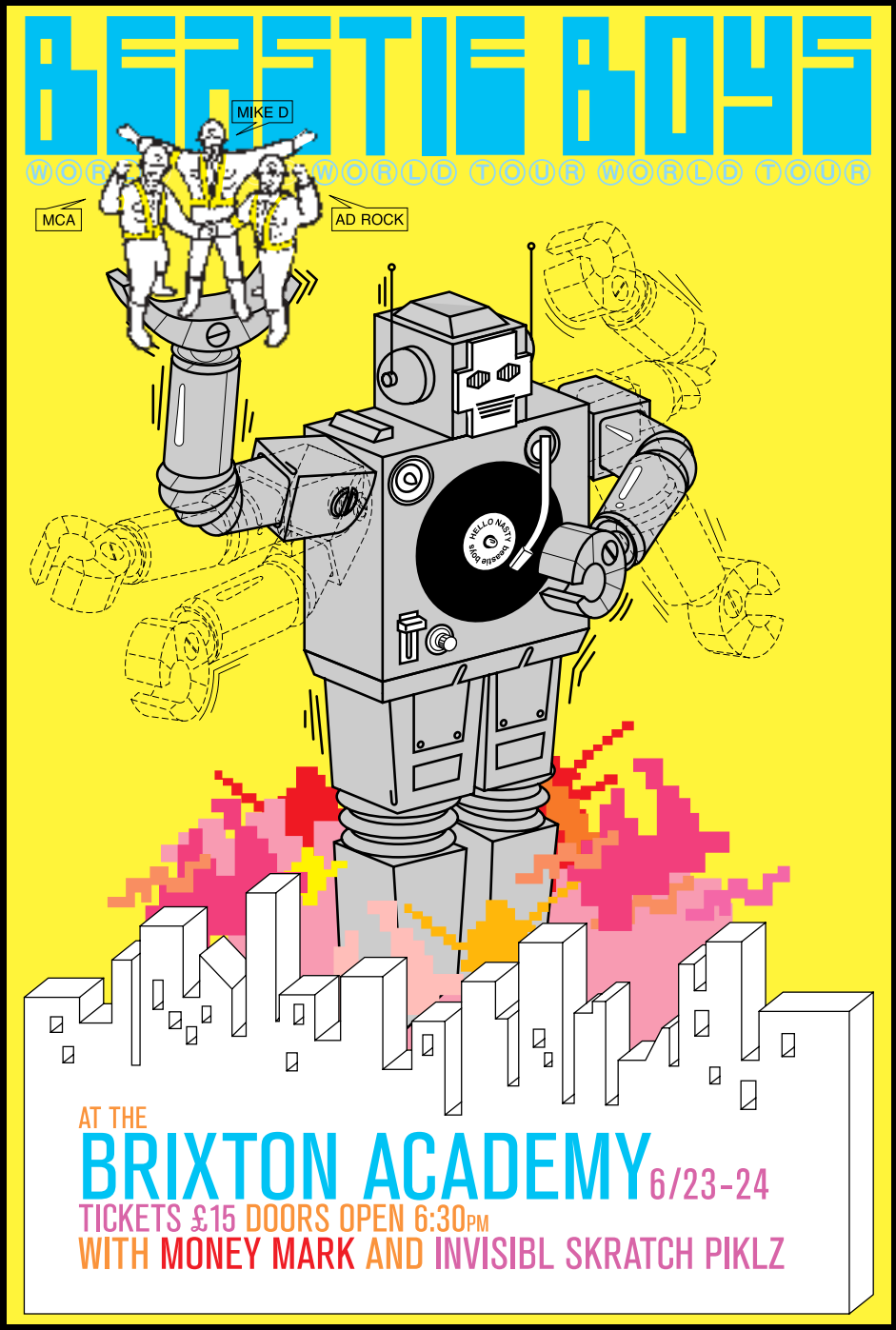
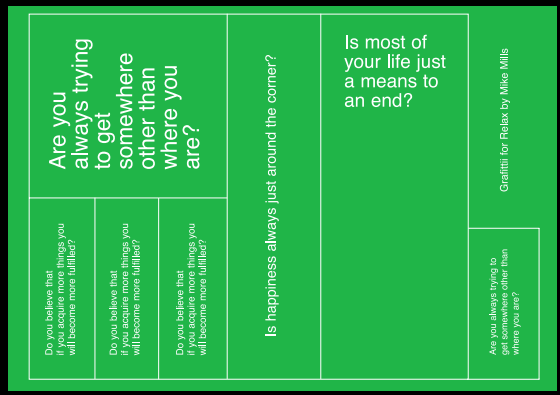

BEASTIE BOYS
WORLD TOUR WORLD TOUR WORLD TOUR
MIKE D
MCA
AD ROCK
HELLO NASTY
Beastie Boys
AT THE
BRIXTON ACADEMY 6/23-24
TICKETS £15 DOORS OPEN 6:30PM
WITH MONEY MARK AND INVISIBL SKRATCH PIKLZ

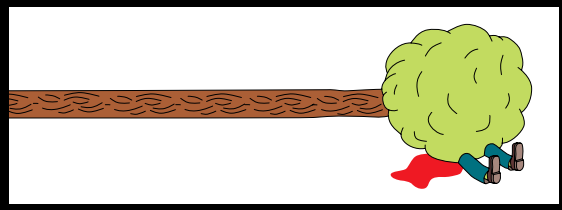

Are you always trying to get somewhere other than where you are?
Do you believe that if you acquire more things you will become more fulfilled?
Do you believe that if you acquire more things you will become more fulfilled?
Do you believe that if you acquire more things you will become more fulfilled?
Is happiness always just around the corner?
Is most of your life just a means to an end?
Graffiti for Relax by Mike Mills
Are you always trying to get somewhere other than where you are?

PRINCESS LEAH LEADER OF THE REBEL ALLIANCE

JANE GOODALL PRIMATOLOGIST

YVES SAINT LAURENT FASHION DESIGNER

JON SPENCER ROCK AND ROLL SINGER



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Interpol +

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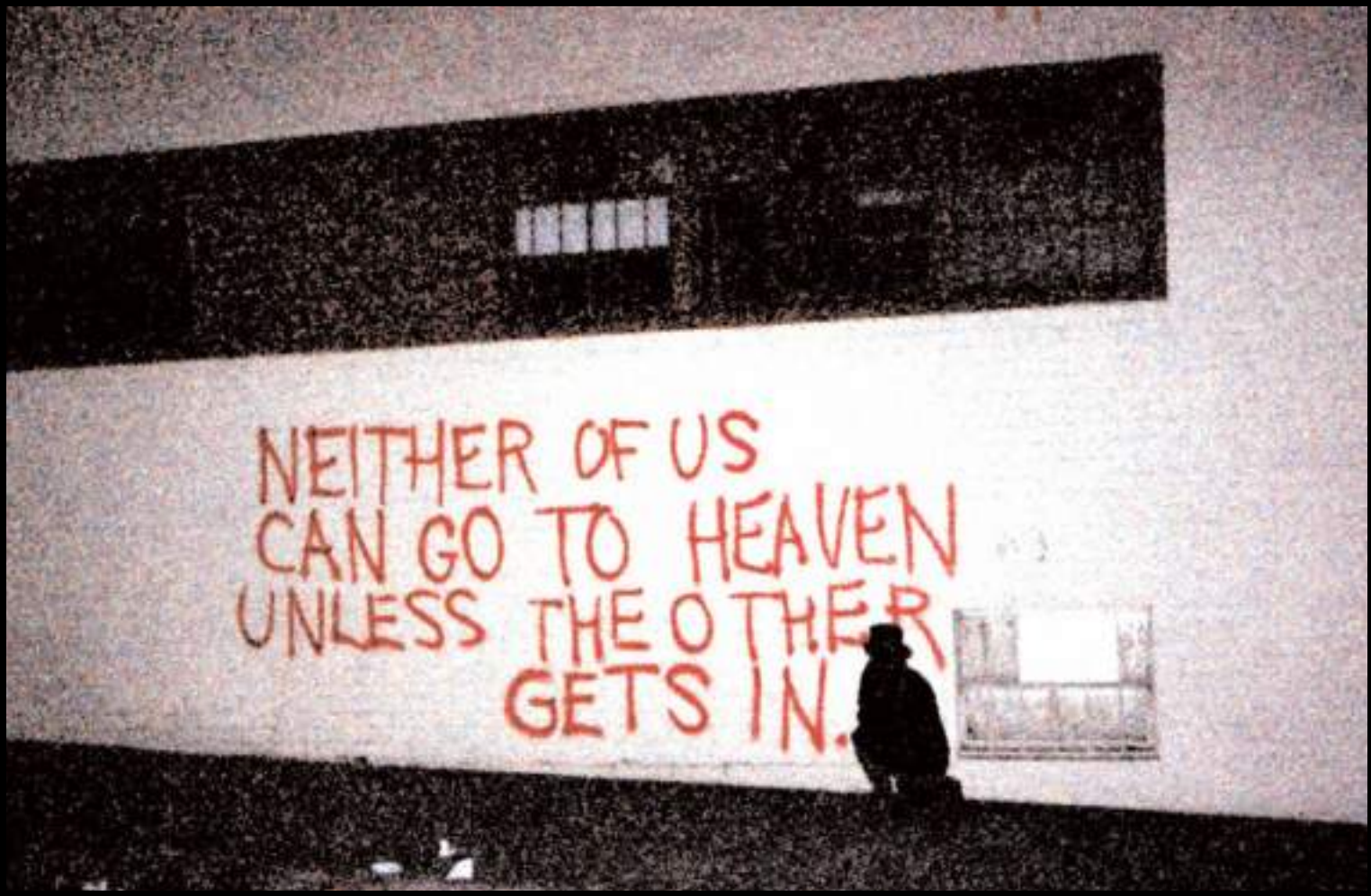

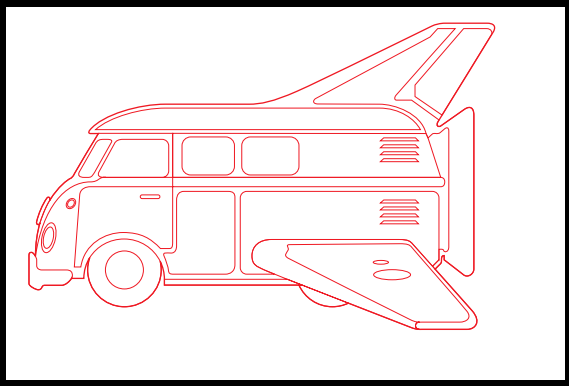

31-37 TOP TO BOTTOM

38-45 TOP TO BOTTOM

"Teardrop" by Takeshi Tenemachi + Toshifumi Tanabu // better-chemistry.com

"UnIversal Dreamteam" by Josh Hagen // universalmind.com

"Singapore Sling" by Andy Howell, Bigfoot, Sam Flores // andyhowell.com

"Big Ze" by Nick McPherson // militrex.com

The Jack of all Trades

New Sovereign Offset, proudly manufactured by M-Real, is a bright white premium uncoated offset with excellent colour reproduction and runnability. Available in a full range of grammages and sheets sizes, this uncoated paper is considered to be one of the most environmentally adapted products on the market. Sovereign Offset is the whitest and most versatile tool of the trade.

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Smooth finish
Versatile
Exceptional colour reproduction
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SOVEREIGN

070

Hideki Inaba is a graphic designer who lives in Tokyo. He has produced graphics and worked as the art director for +81magazine SAL magazine, GAS Series and Atmosphere.

Do you feel that where you grew up has had an influence on your work today?
Yes. Tokyo weaves a lot of culture. Maybe it determines the direction of my graphics and jobs.

Do you have any formal training? If so how do you feel it has helped?
I majored in science and engineering at University and have been studying design and art by myself.

Did you focus on design while you were studying?
I liked design very much. But I didn't think I would work in graphic design.

Please tell us about highlights or your favourite piece/collaboration sofar?
All of them were impressive and interesting. It is difficult to say what my favourite piece is.

Where do you get your inspiration from?
From everyday places and everything I see.

Do you produce other works outside design like art exhibitions or music?
I just held an exhibition, it was very interesting. I want to do it again.

Please tell us how the whole relationship with Shift came about?
The first time I worked for Shift was in 1997, I think it was an interview. After that they asked me to make a logotype, do the typography and something graphic. Recently we collaborated on two projects NEWLINE and E2O. Because we are often in Sapporo and Tokyo, we enjoy sharing the work.

You were involved in producing Gasbook/and SAL magazine please tell us a bit about how it started and the ideas behind them? Where will they go next?
Gasbook and SAL magazine started around 2000. At the time I was doing the art direction for +81magazine. Each project has interesting producers and we always talk about the visuals and the medium. We're not really sure where it will be heading next.

Any other cool projects you are working on at the moment?
Right now I'm doing some advertising and magazine projects. Aside from this I want to do some improvisation, to look at something that I've been denied so far.

What other mediums would you like to explore with design?
I like printing stuff. So I've always been involved in printing projects. More recently, I've become interested in moving pictures and the moving image.

What are your thoughts on Australian design/art?
I've never been to Australia. I think your pursuit of originality is different from any other country's.

Top 5 songs on rotation?
Prince, Ryuichi Sakamoto, Michael Jackson, Fatboy Slim, Chk Chk Chk, 808, state…….. today.

→ Interview: Luca ionescu

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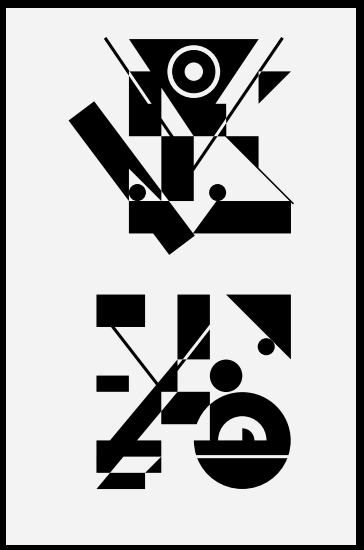
SAL magazine Vol.10
'AUDIOVISUAL'
Free Winter 2003
小山田圭吾 辻川幸一郎 黒川良一 明鏡止水 宇川直宏 寺田創一 小松 好幸 藤本"ANI"健太郎 ジョニー・ハードスタッフ エアサイド バーンストーマーズ 今井トゥーンズ 稲葉英樹
SAL



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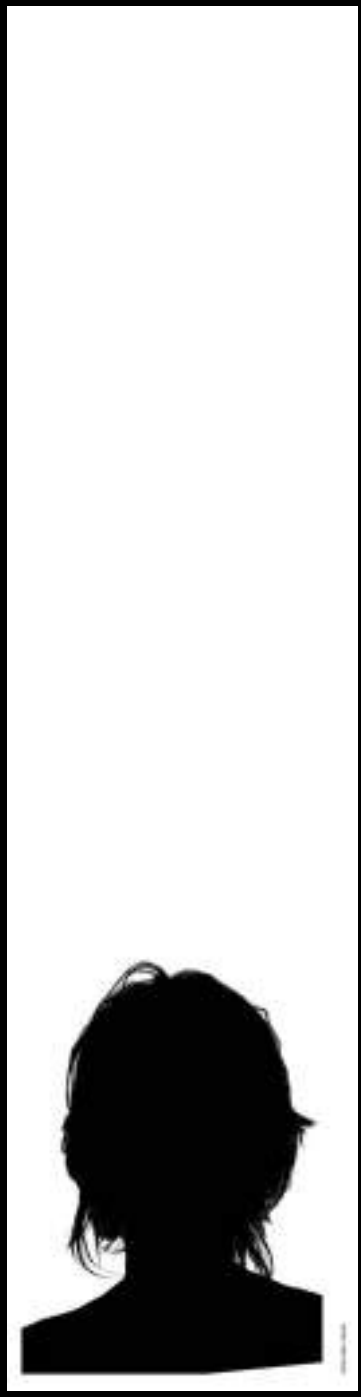

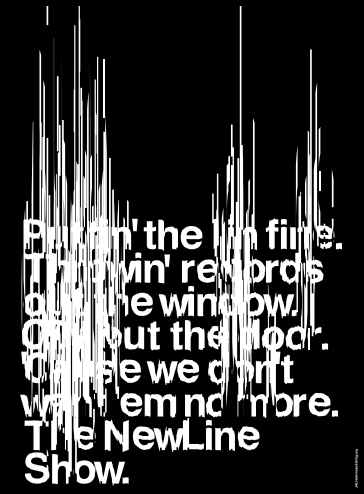
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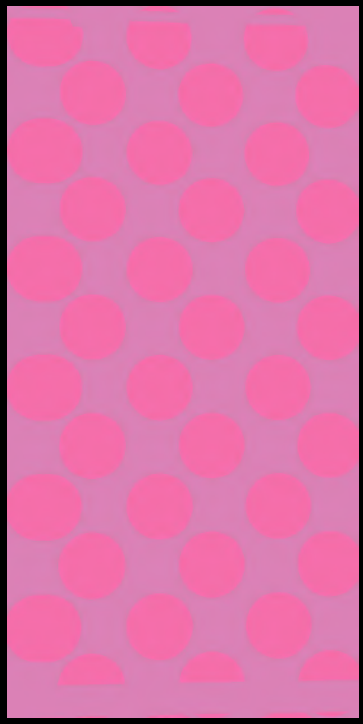

稲葉英樹 /NEWLINE展

1. SOSO CAFE/札幌
2004.6.18(FRI)-6.30(WED)
OPEN 11:00-21:00
1F SANSEIBD., S1W13 CHUO-KU
SAPPORO, JAPAN. TEL 011-280-2240
www.shift.jp.org/soso/

2. GALLERY ROCKET®/東京
2004.7.16(FRI)-7.21(WED)
OPEN 12:00-20:00(LAST DAY 18:00)
2F 3-7-9 KITAAOYAMA MINATO-KU
TOKYO, JAPAN. TEL 03-3499-8782
www.rocket-jp.com

When did you take up art?

I was interested in drawing from the age of five... I liked drawing angels, sharks, pitfalls with alligators at the bottom, trap doors with deadly spikes. My drawings resembled video games or mazes. At the age of nine I was introduced to Hip-Hop, writing and B-Boying by my brother Rey and his friend Jesus Ortiz (Jes1). My brother gave me the name Ease and I automatically took this style very seriously... Being introduced to street art gave me a purpose for practicing art and a medium to make myself known.

What influenced you to start producing art and how did you develop your particular style?

I was influenced by the changes around me and my family. My parents had exiled from Cuba in the late 1960s to Miami. After my brother and I were born we moved to Puerto Rico living there for nine years before returning to Miami…. At school there were people who danced and dressed in a way that was original and different from all the other students. That caught our attention. On the walls of the school and the park were these amazing paintings filled with colour. No one referred to the style as Hip-Hop at this time. We didn't know this style was from New York and we didn't know its history. Jes, Try and Akelove were the first B-Boys and writers we met and they taught us about what was going on. 1980s Miami was a combat zone for drugs, gangs and racism in the streets. Art saved us from getting involved in criminal activity. My brother was really into taking pictures. He use to go around with a little 110 film camera that took those small square pictures. I was directly involved with the writers... I was having fun and going through the hard initiation process of learning style and getting fame to earn the respect of the older artists. Back then there were no magazines or movies so it was more of a ritual, or a 'right of passage', to be involved with crews and an underground movement. No one was easily accepted… If you were a biter or had wack style you could not get into the best circles. As a writer I had achieved a certain level of originality within traditional Aerosol culture. Yet it still took at least 13 years for my style to evolve. Although I had been painting walls since '83, I also tried to paint canvases and clothing during those years… After a few years of writing I was introduced to the ' Style Wars' documentary through PBS TV, which had a huge influence on me because it was the purest form of communication from NYC. I saw that artists like Kase2, Lee, Noc 167, Daze and Futura, who had painted some of the most amazing trains, were also experimenting with painting on canvas. Seeing that inspired me even more. I wanted to be different from them so I could earn respect for my own style. Compared to them I was just a kid in Miami. I had to work really hard.

In 1988 I was awarded a scholarship for a canvas I painted in the 10th grade entitled 'Graffiti City'. I went to the Savannah College of Art and Design for 2 years where I experimented with a lot of techniques and studied art history. I was still dedicated to the alphabet and writing styles I had developed, which was a challenge at school because all but one professor said it was not art. The school was against me painting anything with lettering. I continued anyway. It was this rebellious frame of mind that led me into my 'Personal Alphabet' series a few years later. I noticed that artists such as Cy Twombly, Jean Michele-Basquiat, Robert Raushenburg, Antoni Tapies, and Jean Dubufet had all used writing in their paintings, and in a way that resembled the torn and aged walls of cities. Well at least that was my interpretation when I compared city walls with the abstract expressionist pictures of the likes of Aaron Siskind or the textures made by Jackson Pollock, although his style was purely abstract.

Discovering that other painters, who had been accepted within circles of the art world, were doing work which was socially relevant to what I was experiencing, gave me the conviction to continue with my style. That would eventually come out as 'Segmented Realities'.

How did your parents respond to both you and your brother following artistic paths?

Our parents are both artistic. Our father was a filmmaker and our mother studied architecture in Cuba before the revolution. They would have given us support no matter what we had chosen to do. I believe that my brother and I being artists made them happy because we had the chance to do what they were not able to, due to their circumstances. All through school when we had art or drawing classes our mother always helped us. She loves drawing and even now from time to time I'll receive a drawing from her in the mail.

How has your relationship with your brother developed over the years, and how (if at all) has this influenced your art?

We were always on the same mission, roaming around railroad tracks, searching out new places to paint. He loves to read and we both love history and events that relate to our personal family history. My brother Rey started to make a lot of theoretical connections between graffiti and cave paintings in Spain and France, the pictography of the Sumerians and the hieroglyphics of Egypt. At an early age this was a huge inspiration. It gave us a connection to the past as well as a purpose and justification for writing and doing our art on 'people's property'.

It strikes me that your work is almost opposite in its subject matter tangible (physical environment/inscription) and intangible (light/emotion/sound). Do you agree? How have your styles developed?

I agree with your observation. Our styles developed mostly from conversations we had with each other. My brother was inspired to make films due to my father's love of filmmaking and he also loved to take photos. I wanted to paint inscriptions and calligraphy and combine the gestural marks of painting which can be seen outside in the physical environment... He looked at the cycles each train went through, being painted and written on many times by different people, each time killing what was there and giving the surface a rebirth. This idea I believe led him to animate the film 'Sporadic Germination', A Revolution of Super 8 Cinema, and Rumba Abstracta. As for my work I regard what I'm doing as painting and also construction, a build-up of layers that not only deals with the representation of a physical place but also the idea of time passing. The works eventually become memory documents or time capsules. A documentation of how a city works as a palimpsest.

How did Inkheads come about?

Inkheads came about in 1992 when Edec (Cris Mendoza) came back from the Bronx to Miami. We bumped into each other and he asked me to put a crew together with him, he invented the name Inkheads. We worked very well together and turned out many works. It feels like a long time ago. Before Inkheads we had all been in different crews and writing for more than 10 years. It was well needed to start a new crew in Miami. At that time our mission was to keep the tradition of writing alive so we took it back to its origin doing signatures made by INK. Over the years Inkheads has become much more than a crew. We're a family. With the exemption of some members, we are all super close and still work on projects together and hang out a lot.

Inkheads are Edec, Faz, Ease, Cer, Rage, News, Esa, Sem, Sar, Jes, Shie, Esto and Hoze. You have travelled to Japan with Inkheads, how did the whole Japanese connection start? How do you find the audience there as opposed to NYC?

Three people started this connection: Cer from InkHeads, his partner Tomoko Sugimoto and Yutaman Hirai. The first time I went to Japan was in 1999 and I painted with Snipe, Neos, Cer, and Crase. It was like an exploration trip… In 2000 Inkheads did

combined shows in Tokyo and Osaka with the Kani Bass Crew, a custom/musical/ abstract experiment, like performance art. The tour was organized by Usami Koji and Yutaman of MPE. This is when we introduced the Inkheads logo - a caveman kneeling down with a pilot marker in his hand. During this trip we also painted trains in Tokyo with Site and Ames. We received press in more than 15 Japanese national magazines. This had a huge reverb back to the United States and then back to Japan again. At this point I started working with different teams out there doing design and exhibitions. I started working with a group known as Balance (BAL) who mainly make clothing but also function as an art collective led by artist Ryuske Eda. Before I knew it I had built a new family in Tokyo that consisted of The Mad Pop crew, Kani Bass, the people from Milk and Bal. Shortly after that the family expanded, through Diezu (once Gas experiment) in Nakameguro, to include Naomi (South), Kami, Sasuke and Diska, among others, and it became an extension of the Barnstormers from NYC. During that time I was given a one month slot at the (YAMAHA) EXREALM gallery in Harajuku where I introduced my 'Personal Alphabet' exhibition. BAL became the sole sponsor for all the work that came from Brooklyn. I have been to Japan many times after that and continued to work with Bal exclusively. I have also exhibited in Japan with the Daizu collective, exhibited and painted with Japanese artists and collaborated on music projects with MC Boo, Zen La Rock, Chiba, and the Kani Bass. I was in a group show 'Final Modification' with RoStarr and Kami organized by EC magazine at the EXREALM gallery.

Recently I collaborated with Hajime Kimura to create a series of the traditional Bizenyaki pottery... We combined traditional pottery making with my calligraphy engraving. The works were exhibited at the BAL gallery in Okayama. These are in the collection of Tanushi Tomoki.

You recently visited Cuba. How was that?

Cuba is beautiful. It's got a five hundred year old history, one of the oldest in the American hemisphere. I was walking around amazed thinking, 'these are the same streets my grandparents and parents walked'. The Cuban people are very strong for having endured the years of oppression from both sides: the Castro government of 45 years and the oppressive American embargo imposed by a small minority of elite U.S. Cuban exiles. After the 'special period' in the early 1990s, one of Cuba's most economically declined moments, Fidel Castro legalized the U.S. dollar. Cuba gets American dollars through tourism and through family in exile who send money to the island. Castro makes all necessary goods available in dollar stores only. So if you have no family abroad helping you and don't have a job in the tourist industry then things are really tough and many people have to hustle a lot each day for very little. In fact most exiled families, who are mainly working class, live in Miami and they have sustained their families back in Cuba until recently when US president George W. Bush imposed the strongest sanctions on Cuba ever. Cuban families in the US are no longer allowed to send money or goods to Cuba. This right has been suspended. Before June 2004 Cuban US residents with family in Cuba were allowed family visits every year. Now the restrictions only allow for visits to immediate family and visas are warranted every three years. Bush has been playing election year politics with the Cuban exiles in the hope that they will vote for him. He claims he is doing this in order to take Castro out of power. As part of his new restrictions he has also instructed Military airplanes to fly around the international border of Cuba to help transmit right wing Republican Miami radio broadcasts to the Island. My question is: what happens if an American plane crosses into Cuban airspace and the Castro government responds? Is this going to be another Iraq? Is Bush looking for a reason to invade Cuba? Who knows what madness flows through Bush's mind... Still Cuban people have a great way of surviving through music, humour, and ingenuity. Most people in Cuba do not want the help of, or an invasion by, the USA, or for the few Miami Cuban elite who claim they will rescue Cuba from Castro one day, to help or take over. Cuba is one of the last places on earth that does not represent capitalism but rather a struggling country of survivors. Don't get me wrong I don't support Fidel either because I believe he is too extreme - Communist-style food distribution is very poor and a family only gets rice, beans, and coffee through this system. Cuban locals are not allowed inside hotels where foreigners stay. Even taxis are separated with tourist-only vehicles. The electricity goes out in many rural areas regularly but it's something people are used to.

You have said that 'similar dialogue takes place in most cities'. Did you find that continuity in La Habana too?

I found the language of walls there just like wherever I go. Cuba was the most intense experience though. The walls there are deteriorating because most places have not been painted in 50 years. They are peeling and showing their history. One example is that in Cuba there is no advertising for commercial products at all. All you see are Revolutionary paintings and Murals. Che Guevara and Fidel portraits, Camilo Cienfuegos, Jose Marti, and CDR murals (Committee for Revolutionary Defense- basically a neighborhood watch that reports peculiarities to the police). Anyway, I remember seeing a Coca-Cola advert from the 1930s beneath the layers of paint in Vedado. That's the history and dialogue I'm speaking about, which reveals a social context and undercurrent. Cuba has its history of wall writing too. There, political graffiti has to be really subversive because people are afraid to be caught saying too much, so they often use clever codes to express their anger towards Fidel. Others use no words but make art. One example I photographed in Cuba is of an artist who shaped his small tiles like puzzle pieces and put together a puzzle of the Cuban flag. Around the border of the puzzle pieces were breaking apart or rather floating away. The ongoing Cuban puzzle and mystery and its people fleeing, wanting to survive elsewhere.

What are you both working on?

U.T.O.P.I.A. the search continues for autonomous zones and an INKHEADS book. I recently had a solo show in uptown Harlem entitled HYPHENS: MIAMI-NEWYORK-HABANA at the Prophecy gallery. I exhibited 20 new paintings and photographs from my trip to Cuba. The theme suggests the flow and conjunction of modern global migration and deals with my background growing up as an artist. A new project I'm involved with is the Rugged art exhibition out of New York and produced by our friend Nathan Turner. It consists of exclusive designs made by the artists into original limited rugs. The first series includes Ryan McGiness, Rostarr, and myself. I also just returned from North Carolina from collaborating on a Barnstormers retrospective at the SECCA Museum in Winston-Salem. The show consists of a barn from the town of Cameron NC which was taken down and rebuilt inside the museum. It is part of a time-lapse process film consisting of the group of painters. I was there with Cris Mendoza (Edec, Inkheads) to paint this time.

Any upcoming exhibitions/films?

This year Miami Art Basel, Tokyo, London in October. etc...I'm also working on a 2005 exhibition in Philadelphia. Stay tuned.

Any co-labs with Australian artists? Any plans to come out here?

It would be great to work with you guys in Sydney. I'm always looking forward to going somewhere new and especially to share what I do with others.

→ Interview _ Adrienne Adams

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01-08 (LEFT TO RIGHT)

09-11 (LEFT TO RIGHT)

12-18 (LEFT TO RIGHT)

084

When did you take up art?

Art in general has been a part of our (Rey and his brother Jose's) lives and family for a long time. Our aunt, Alicia Parlá, was a dancer in the 1930s and was responsible, along with other Cuban musicians from Don Aspiazu's band, for bringing Rumba music to America. She was considered the Queen of Rumba and got to hang out with people like Errol Flynn and Ernest Hemingway. My father used to tell us these stories in bits and pieces. He would also tell us about his father, Agustin Parlá, who was the first Hispanic to complete a flight between Key West, Florida and Habana, Cuba in 1912. He actually completed the flight on May 19th, which is the day his godfather, Jose Martí, died in Dos Rio, Cuba. Agustin Parlá is listed as an Early Bird in The Smithsonian in Washington, D.C., and The National Air & Space Museum. His bi-plane was made out of sugar cane and bamboo. He had no guiding instruments on his flight. I like to think that these family stories have been a strong influence on our art and how we live our lives. The adventurous spirit is definitely a part of us. My brother was always drawing from imagination and the surrounding environment.

We really got into making art when we met a Puerto Rican kid named Jesus Ortiz, who we used to call JES back in the neighbourhood. JES introduced us to black books and showed us Style Wars when we were just 10 and 12 years old. That's when it all got really serious for us. Paintings on moving trains! My brother really got into the wild style and computer rock piecing when we started. He was always great at hand styles. I was a photographer documenting the scene in Miami… which became a second love for me, capturing an artist painting on the spot. This led me to documentary filmmaking and later to experimental filmmaking inspired by my brother's painting work.

What influenced you to start producing art and how did you develop your particular style?

The experience of growing up in 1980s Miami was very strong for us; we are lucky to be alive. Aerosol art/graffiti has had a deep and long lasting influence on our works. Not only stylistically but mentally. We think like writers when we make art. We are not limited or only inspired by street art. Our particular styles begin with modes of thinking. I feel my brother is more practical, he is more into the gesture, the action, while I tend to sway towards the theoretical. These different modes of thought process, or styles of approach, are what I like to think make us inspire each other on a constant basis; ying/yang, opposites attract. His actions inspire me and he gets inspired by an idea of mine, we have great conversations. My painting style began as purely by accident but it was also inspired by studying my brother's work after he came back from college in the early 1990s. My filmmaking began with Super 8mm films. My first film, Sporadic Germination, was an exploration with light, writing on film, scratching, spitting, erasing the emulsion, recording movements inspired by fragmented thoughts that dealt with how language began: sounds, gestures, pictographic signs, symbolic stories, like the Altamira caves in Spain. Graffiti inspired the primitive research, which culminated into a minimalist and futuristic piece of art and style. My work mainly deals with movement and sound on film. My brother's work is really about… documenting a slice of history, a poem with out words.

How did your parents respond to both of you following artistic paths?

Our father Jose Agustin Parlá past away during the Personal Alphabet exhibition at the Modern Primitive Gallery in Atlanta, GA. in 1998. It was a hard time and a shock for the whole family. We had just visited him in Puerto Rico where he was living at the time. He had an immense influence on our education and view of life. He was proud of all our achievements at the time and always continued to support our efforts. He loved to gives us books and dedicate them. He often used to say one does not read books but devours them. My mother is a poet. She is inspiring and very supportive of our artistic veins. As long as we were happy our parents always responded with optimism and encouragement.

Were you close when growing up?

Sometimes we feel like twins. We call each other up and realise, without any prior planning, that we have spent the day researching the same subject and then go on to have great conversations. We are only 19 months apart. I am 32 and Jose just turned 31 on June 13th. Growing up we were together a large part of the time. We have always been close and have a deep respect for each other; we have our differences of opinion, but learn immensely from each other's experience. We don't have tension and outgrew the teenage years very fast. We communicate everyday by phone or e-mail. I think my brother will agree that in our early years of coming to Miami from Puerto Rico we definitely went through a culture shock of sorts. Both of us were born in Miami and lived in P.R. for about nine years. Our early years were spent at Catholic school. Recently Jose had a show entitled: HYPHENS: MIAMI-NEWYORK-HABANA, the theme there is dual identities, living life on the hyphen, speaking two languages, we live in both the American and Latino worlds, but where are we from? José Martí always declared himself a citizen of the world. We think like that.

How has your relationship developed over the years, and how (if at all) has this influenced your art?

I don't think we can talk about our art making without discussing the dialogue my brother and I have had throughout the years. In the beginning graffiti was our sole inspiration, but our research into it expanded our minds to different fields of thought. I think and create more with a cinematic eye. My brother is more like a loose cannon shooting… ideas which he layers on his work and usually he will drop an atomic-like concept on me for a future project ... He has a broad and exciting imagination working on several pieces at a time.

It strikes me that your work is almost opposite in its subject matter -tangible (physical environment/inscription) and intangible (light/emotion/sound). Do you agree? How have your styles developed?

Some of my printed Ultrareyograms (photo paintings) are inspired by my brother's work. I am also dealing with abstraction but create my work on Super8mm and 35mm motion picture frames. The subject matter might differ but when we create I think we have very similar ties dealing with the act of writing, or marking something, etching it, leaving a symbol behind. Our mediums are completely different in characteristics and idiosyncrasies. My brother's work exists in a tangible and visual world while mine is only visual and depends on electricity to exist. Actually, I have recently created a series of electronic paintings using video technology. This particular video piece entitled Pushing a button was completed in collaboration with Belgian artist Vanessa Gocksch and was part of the Sonic Habitat festival in Mexico.

How did InkHeads come about?

A guy named Eddie Brown a.k.a Edec from the Bronx put it together. Chris is one of the intellectual masterminds behind the organisation of the group. He is the pioneer along with my brother Ease.

How was it working together as InkHeads?

The InkHeads as a group functioned much like Voltron. We would separate and come together at odd times, nothing was ever really planned, and that's part of the success behind the group's identity.

Has it ceased or will there be a comeback?

When there is great cause Voltron always unites. Right now the Minister of Information Logistics is working on restructuring the Circuito Cerrado Project through the IH subdivision of International Hermetic Celestial Systems. Post Hoc, Ergo Propter Hoc.

What are you working on?

I am working on a film-based magazine with Miami Dade College and talking to some professors at Florida International University about a program of films I will be curating this year. U.T.O.P.I.A. does not allow us to share information about collaborative projects.

Any upcoming exhibitions/films?

I am researching and talking to a talent manager about the Erasing Memory exhibition Natasha Tsakos and I completed for last year's Art Basel Festival here in Miami Beach. Agent Intellect just finished curating Depth Of Motion: Movies By Michael Betancourt at the Miami Beach Cinematheque.

Anything else you wish to discuss?

Reductio ad absurdum. Art is the enemy of corruption. Yea, the Miami River is now part of Homeland Security. 'War is the greatest sabotage done upon the people of the earth' E.P.

Any co-labs with Australian artists? Any plans to come out here?

Well, there's this Australian magazine we just started talking with we'd love to talk about a co-lab project with them. Maybe we can do Extensions of the Spectacle part II in Sydney?

→ Interview _ Adrienne Adams

TATIANA

General Pants Co.

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Interview with Wonderwall founder and designer Masumichi Katayama.

Why did you decide to study interior design?

My parents run a furniture shop and it was on my father's advice that I decided to study interior design. I didn't know what I wanted to do when I was in high school, so I went to Osaka to study interior design, which gave me a good reason to move out. I just wanted to get away from my parents. That was my biggest motivation. But I never planned to succeed my family business nor have I meant to. I just wanted to get away from where I was. That's how it all started.

Do you think your design work has been influenced by the place where you grew up?

I was born and raised in Japan but I am not so familiar with Japanese traditions because the way we live here has been so westernized. I grew up using tables, chairs and beds for instance.

So I can't really relate to so-called 'Japanese tradition' or culture. Instead, I grew up admiring Western culture, which seemed so cool to me... My goal was to challenge the west, where the concept of 'design' originated, and to go beyond that border and get recognition there. But now that I have travelled around the world, I have come to realise that Western design isn't everything.

Where do you get your inspiration from?

I am easily influenced by just about everything so I cannot give specific examples. I absorb as much information/stimuli as I can everyday. I listen to music, I read magazines, and I watch movies. I especially like punk and new wave music. As for movies, I like works by Stanley Kubrick and Federico Fellini. I am influenced by those kinds of things rather than super famous architects or architecture… Music and movies are more influential and I suppose they are reflected in my design… I think about what makes those things interesting or appealing. Then I try to interpret and transform those ideas into design.

Looking at things from a different perspective often gives me a totally different and fresh look. I intentionally break down already existing perceptions, questioning very basic ideas that are often taken for granted... Old or general styles and ideas often help me come up with new ideas.

As for the concept of each retail space, I usually conduct a series of conversations with my clients. I don't talk too much about design itself, but rather put greater emphasis on more general themes, even, simply, what they like and dislike. From those conversations … I get to know who they are and what they are looking for.

Another major factor is that I myself am a big consumer … I love shopping so I design what I want to see as a customer. I simply think that the public would like to see what I want to see. That's the basis for my design.

How did your partnership with Tsutomu Kurokawa at H. Design come about? Can you tell us a bit about the space and furniture design projects you created while at H. Design?

I formed H. Design Associates with Tsutomu Kurokawa... which was the basis for our activities, but we did our design work individually. We established the firm at a time when the Japanese economic 'bubble' was about to end. With drastic economic growth, 'design' had become more decorative and 'event driven' than ever. H Design was the antithesis to that kind of design movement. I believe that real design should be based on necessity. To bring back reality to design, I question every detail because I believe there has to be a reason for each form. We started H. Design in the hope of realising those ideas.

How did you come to design the 'Bathing Ape Busy Work Shop'?

I was introduced to Mr. Nigo one day and he appointed me as the interior designer for his Busy Work Shop ... I was not so blessed with business luck, so this provided me with a great opportunity to release all the frustration which had long been oppressing me. According to Mr. Nigo it was his intuition which made him decide to go with me. He told me that there was another designer who had a better plan, but he followed his instinct and took a chance with me, which fortunately ended in a huge success. It was a shift to the next level for me. Since the first joint venture, I've designed each BUSY WORK SHOP.

Why did you decide to start Wonderwall?

I simply wanted to work in a freer environment. Being independent gave me the freedom to go beyond the field of so-called 'interior design'. I did not want to limit the range of work I did. I wanted to do all kinds of design work, from an interior designer's point of view, whether it was an architectural project or a product/furniture design project, those things are closely related and I do not see any need to distinguish one from the other.

Does the name have any particular significance?

First of all, I did not want to use something which included the word 'design' for my firm. The name 'Wonderwall' came partially from the 60's movie of the same title, not to mention OASIS's song, entitled 'Wonderwall.' But I mainly decided to go with the name because I liked the sense of spaciousness/distance or ever-expanding volume that the name suggests – Wonderwall: a wall that makes you wonder; a wall that continues forever. It's more conceptual than materialistic and that's exactly why I like it.

I read you have ambitions in hotel design? Can you tell us a bit about that?

I think hotels occupy a space in between day to day 'real' life and 'non-reality.' Most of my work so far has been centered around retail spaces which shift peoples' minds away from the 'reality.' They are very special places, and in some cases, I have intentionally made those spaces uncomfortable to achieve a certain effect, but only in spaces which do not have a sense of 'reality.' On the other hand, residential spaces are something that we can easily relate to. I think Hotels are where those two opposing aspects are required to co-exist. It is a very tough and challenging task, but I think it's the best place to realise many aspects of space design all together. Also, designing a hotel is, in a sense, designing people's life cycle (24 hours a day) and I think that's one of the most interesting types of design work.

I noticed you've been involved in exhibitions, installations and books. Do you consider design an art form?

I see design and art as two different things. Art is more personal, I think. 'Art' requires very strong communication, but it does not have to appeal to a broad range of people. On the other hand, I think 'design' does require broad communication. It is also intricately related to commercial factors, as opposed to being purely creative, like art.

It might sound a bit contradictory, but when I look at art, design, movies, or music, I do not make any distinction. They are all the same in terms of how they exert influence on me.

Is it a creative, as well as a commercial, outlet for you? Do you distinguish between creative and commercial design?

I think it depends on what you design. Shop design of course has to be commercial, but that does not mean you have to be a slave to business strategies or commercialism. I always utilise or take advantage of business systems. I think creativity and commercialism are linked. My work does not function unless those two factors converge harmoniously. The purpose of design to me is to communicate, and communication, I think, is one of the most important tools in commercialism.

What has been your favourite or most challenging project so far? Can you tell us a bit about it?

Every project is unique and has its own concept. To make each project unique, it is essential to come up with a brand new idea/concept. So at a conceptual level… every project is challenging.

What are your thoughts on Australian Design?

I am not so familiar with Australian Design, but since the Sydney Olympics it has started to catch my eye. I like its modern and minimal look… I like the atmosphere that Australian Design shares in general.

Have you collaborated with any Australian designers or artists?

Unfortunately no, I have not collaborated with any Australian designers/artists so far. I am a good friend of Marc Newson, and I respect his work very much. So if I ever get a chance, I would love to collaborate with him or some other Australian designers.

Any future projects or works we should look out for?

I am currently engaged in several projects not just within Japan but also outside Japan. I think my work has started to shift to the next level and I am excited to find myself at a new and higher stage. At the same, I am looking forward to discovering new aspects of myself as I evolve. I am ever-changing so I would like people to see the process of my evolution.

→ Interview _ Adrienne Adams/Luca Ionescu

→ Public Relations _ Shikiko Ikegami

→ Photography _ Kozo Katayama

→ www.wonder-wall.com

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REFILL ZERO FOUR

FEATURE ARTIST _ WONDERWALL

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Please tell us a bit about yourself?
I am now 36 years old, I love to surf, grew up on the east coast skating and listening to the Bad Brains and early Hip Hop. I heard the Tribe album for the first time at Jeremy Henderson's house of SHUT (Now Zoo York), in New York, that was pretty influential. Abstract. I dig hanging with my friends, listening to whatever music is driving me at the time, kissing my girlfriend, my little baby boy Goya (Boston Terrier who I've nicknamed Boobie). I like to talk about ideas, brainstorm with the creative people in my life.

Do you feel where you grew up has an influence on your work today?
It is all part of the inevitable equation, which adds up to this moment. My life back east was about beating the odds, breaking tradition wherever possible, fucking the system, and doing something a little different. It moulded my approach: never give up, you can do what hasn't been done, whatever you can imagine already exists, the rest is manifesting it in the physical world. When I look back that has been my code of conduct.

When did you first learn of your artistic talent?
I won the Year of the Child Art Competition for the state of Virginia when I was in second grade. Elizabeth Taylor gave me the award at some big black tie event. She was fat then, I didn't really care much about her or the award, and at that time I wasn't getting much encouragement from home on the art front, so I was content to play and go fishing. My art teacher Mrs Adler pushed me though, for 11 years straight, and by the time I was in 11th grade I knew I wanted to go to art school and ride skateboards.

Where did you study? Do you think study has influenced your art?
I went to the Art Institute of Atlanta. It helped me commercially and with my illustration techniques. Commercially I was taught you do actually have to finish the project yourself by the time it is due, or you will fail and lose the job. It gave me a killer work ethic. I seem to always have 4-5 projects going on at once, and school allowed me to have enough drive to do it. As for the illustration, by the time I was in illustration classes in school, I was already getting paid to do skate graphics, and I basically did graff and whatever my teachers told me not to do in those classes. I was like 'shit! I am already making more money than the teacher at age 19, I am just going to keep on doing it this way'. At that time graff influenced art was completely taboo in any mainstream or commercial application. There just weren't enough people who were even aware of graff/cartoon-style graphics to drive a brand on it. I dumbed down the wildstyle characters I was doing on walls, and mixed that style with a DIY style (which is very popular today, but at that corporate stage of skateboarding, was unheard of) and became the New Deal Skateboard Company.

Please tell us about highlights or your favourite piece/collaboration so far?
I really enjoyed doing a huge mural for the launch of Upper Playground SF's new DVD Dithers. I went to SF with my girlfriend, my friend Josh and his girl, and painted a 5-hour gig with David Cho, Sam Flores, Bigfoot, and Jeremy Fish. All of our styles were complimentary, so we just kind of drew a section on our own, and then as the beers started flowing we ended crossing each others shit out and just drawing everywhere. You could probably reach Matt Revelli at Upper Playground and see a photo of it. It was like 6' tall by about 20' long. I really dug painting with Cho, he is one of the sickest cats out there.
My friend Tilt and his girlfriend Fafi came out to stay with me in SD last year, and we wanted to all do a painting together. I was repainting the outside of my house, so I went out and bought a 20'x6' canvas and actually nailed it to the side of my house, and then me, Fafi, Persue, and Tilt painted it for many hours. It came out really cool and then we all did old school hip hop poses in front of it for the flix.
I flew over to Singapore as a guest of the Singapore Arts Council and Flesh Imp clothing 2 years ago and painted a 12'x 8' mural in a day in blistering heat. My Dad had just passed away a few months before, so that is all I could paint, spirits and death, it was kind of therapy for me, and everything I was painting at the time ended up going into my solo show later that year at Kantor gallery (kantorgallery.com). I had this vision on the plane over, of all these crazy looking yellow-orange angels, with old broken down helicopter backpacks on (like old school Action Jackson). They all had tattoos on their arms with the time and date that they were supposed to pick up the dying. The piece I did in Singapore was of three of these tiny tinkerbell-sized angels taking the last breaths from a dying man. It was pretty intense. Later when I showed it at Kantor, Patricia Arquette came and saw it. She bought it and I went to her pad in Malibu to install it. Needless to say she has always been one of my favourite actresses and someone I always wanted to meet. She pulled up with her new baby and we hung out for a few hours and chatted while me and my friend removed Nick Cage's Sultan by Robert Williams and put my mural up in her living room. I told her it was sacrilegious, but she said 'just put that one against the wall by the door and put yours up'. She put Ziggy Stardust on the turntable and we just vibed a while. She is a really cool chick.

Have you worked in any other mediums?
I have done film, video, still photos, commercials in TV and radio, Illustrations in pen and ink and just about everything else, and painted in everything from spraypaint to brushes to mud and sand. I think more about projects in terms of ideas than mediums. Skateboarding was a creative medium for me, and though I love it dearly, it's still just another pencil, you know? I would like to create and produce a cartoon, a children's book – in paper and digitally – a video game, feature film, a virtual music group, and write a couple more books.

Where do you get your inspiration from?
Friends family, failure, music, street corners, love.

You have produced an amazing amount of work in a seemingly short amount of time, what keeps you going? Have you felt like you stretched too far and had to pull back on a project?
I have had to put a project on hold many times, but it always comes back around at the right time and the right circumstance, and I say ' oh yeah so that's why it had to wait…'

You were involved in a few labels at one point please tell us a bit about the process involved starting up the labels? Were they something you always wanted to get involved in? How did the offer for the element buyout come about? What happened next?
I created New Deal, Element, 411 video mag and Giant Distribution with my partners Paul Schmitt and Steve Douglas, and with all the skaters who fucking shredded and made it happen. While I was involved with those companies I started Urbanistics design studio (partnered with Dave Kinsey, Johnny Schillereff and Jose Gomez), Zero Sophisto clothing, Freedom videos, and Girly Things Clothing. I sold my shares in the New Deal partnership in '95-'96, then went on to form First Bureau of Imagery with Kinz and Shepard Fairey. We produced the first Giant skateboards and did a lot of commercial art together. I left that partnership and became creative director of Freeworld Entertainment with another friend and business partner Dallas Austin (Grammy Award winner for producing artists including Michael Jackson, TLC, Madonna, Hall and Oats, Monica, Duran Duran, Gwen Stefani, etc. Basically a badass midas-touch motherfucker). That was sold to Capitol Records and we started a clothing company called Rowdy. Meanwhile I was freelance creative directing for some agencies, working with G-Shock, Vans, a bunch of almost mainstream brands, and my buddy Gregg DiLeo (founder of Division 23 Snowboards and forum Snowboards) and I founded Imagewerks branding agency. We started doing ads and promotions and commercials for everyone from the Transworld Media mags and K2 Snowboards to Microsoft Xbox, Coke, and McDonalds. That was a blast because the budgets were bigger and the range was huge. We did a happy meal for McDonalds (c'mon you Aussies remember the one with the little fingerboards and the movable skate park…) that sold out to 73 million kids aged 3-13 in like 5 weeks. That is an insane number of people, and as a kid who grew up on hand-published photocopied skate zines and graff, it was the ultimate act of getting over. I snuck my H-Oner tag and my old City Aerosol Posse alma mater in all over the place, if you got one check it out. So it was fun doing that stuff for a while. We sold the agency to InterPublic Group (IPG) which was the biggest ad conglomerate in the world, and rode that train a while too. When we left that company, I travelled around the world with my girlfriend for 5 months, and decided we really would like to create and build some new labels from scratch again. We started EggProjects Brand Hatchery this year as a base for our new projects. We partnered with a couple of smaller brands and created a few new ones. We created a distribution company (Also called EggProjects) and built a number of websites for the brands, as well as creating a full service online distribution and direct retail offering. The new brands include Un1versal Mind™, Militree™, Better Chemistry™, Girly Things™, and another teen girls brand based around SMS slang messages which is yet to be named. Rowdy Clothing is also in the mix. We are working with a cool youth and girls line called Bunny Kitty which Persue and Britney created. If it gets enough requests Zero Sophisto might even rear his ugly political head. We are always looking for new and interesting brands and concepts to get involved with.
When I come up with new ideas for brands, I always look at the marketplace from a demographic standpoint. I have an idea in the middle of the night, or when I wake up in the morning, and I see what else has been done in that vein. I look at it objectively – you never want to have an idea with no market. Sometimes ideas I have, or have had, have been a little ahead of their time, and I know many creative heads are the same way. This can be the kiss of death for a new brand, unless it is really right on the cusp of being discovered as a trend or new style. The best bet usually is to file it and come back to it in a month or a year. Also since we are all channelling these ideas from the same energy, the universal mind, there is sometimes someone on the other side of the planet with a similar idea. That is a good sign in my eyes, because it usually means it is relevant, and not off on some unknown tangent ... Those kinds of thinkers inspire me greatly, but they usually don't have a place in the present market.
There is a fine line between creating fine art and actually building a brand, but the art always comes first. Great ideas are just that, great ideas, until someone with a relevant marketing and branding background gets behind them and propels them into the marketplace. The basis of a good brand is always the feeling you get when you think of the brand or look at yourself aligned with the brand. The rest is just the mechanics of administration, sales, marketing,

design, timing, distribution, PR, ads, yadda yadda yadda.

Some of the most successful and relevant brands today just started as a joke or a little doodle. I was talking to Paul Frank one time about his little Julius character… I asked him what was his first idea, a question which always interests me. He said he and his girlfriend used to leave each other notes at the house when they were going to miss each other at home, and they would doodle on napkins and notepads to each other. This monkey started appearing, and they thought it was pretty cool, so later a tee shirt was made… Now there are cartoons, and every single product you can imagine both branded and licensed. Of course the right heads came together on the marketing and development side in order to make that jump from a good idea to a massive cultural influence.

Do you produce other works outside art, like music?

I was in a rap group at one time, called Mass Prophets, it was me, Johnny Schillereff (Element), Lil'Jon (yep the same one), Matt B the child Prodigy, and Jsun the only one. Man we had such a fucking blast, we played little shows, sampled old crazy shit like old sitcoms and Def Leppard. It was like 3rd Base meets KMD, which were favourites of ours. I used to rap with Johnny:

'Information urbanistic statistical the mystical H injects all carbon copy drones, to the clones on my zones we knockin kings offa thrones, sideshow freaks take a seat when I speak to security geeks in uniforms: 'you'll could never stop when I'm off ta the college girls dorms', Werms in suits would be stealin' my loots, So I fiddle in the middle while I'm knockin her boots.'

This was 91-92, it was good times, that's how I met Dallas who kind of signed us. This cat Frasier in the UK was helping me distribute Sophisto then, and he had a roommate who was making a new record label. This cat heard our demo and asked us to sign for an EP. Dallas wanted to produce us on his label, so we declined. We bailed and moved to Cali from Atlanta right after that and never recorded with Dallas. The cat from the UK was James Lavelle, and his label became MoWax. Oops…

You were a pro skater earlier in your career how did the crossover begin into art, or was it always there when you were skating?

Yeah I was always doing art and projects and clothing while I was skating. I couldn't really keep still. There was a time when I only skated, when I was around 14 or 15, but by the time I turned pro, skating was the glue that held all my friends together, and although we all had other things going on, after midnight you better be downtown skating at MARTA and Southern Bell.

On your site you have a lot of snapshots with Dave Kinsey, Phil Frost and a few others? Are they close friends or do you know each other through the collaborations together?

Kinsey and I have been friends for more than 15 years. I have known Philly Phil longer than that, even before he started painting he used to skate with some of my friends in Albany, upstate NY, where he's from. I had a show in Philadelphia with Jose Gomez in 98, and Phil couldn't make it. He sent me this sick drawing he had done, that said in his crazy hand style 'To Andy, Love Philly Phil.' It had a sticker of a skate camp I had done in Massachusetts with Eric Dressen. Phil had come to the camp when he was a little kid. He has always been a super cool cat. Now he's one of my biggest inspirations in art. It always comes around full circle.

Dave did his first graphic job ever for me at New Deal, he did one of my board graphics. He had come to Atlanta after reading my pro spotlight, and ended up going to Art Institute of Atlanta after I graduated. He was always a badass illustrator, and we started to do graff together in like 91 or something, and of course skating, which he also ripped at. He did some designs for early Sophisto too. I love the Kinz. He's a full-on art spaz, but he is also one of my biggest inspirations. In the late nineties I slowed down on producing art, and he was responsible along with Scotty boy Hersk for pushing me back into it. Thanks Kinz, you rule. We have done two semi solo shows together, travelled around the world, lived together for a year. We have had a good time working on a lot of projects together too. I love that guy. Of all my friends, Kinz and Dallas have inspired me the most.

You are highly respected and admired by a lot of your peers, and it seems most of them are renowned artists also? How do you keep humble amongst it all?

I have been asked that many times, but the only thing I can think of to say is I just like to create stuff, and my friends do too. We hardly ever sit around and talk about what we've done, only what we want to do and haven't done yet. I am honoured to be included in such an amazing group of friends. I think we all just know who we are, and what we can do, so ego never really plays a part in my relationships.

Who are your favourite Contemporary artists?

I was influenced primarily by a lot of graff guys, mostly old school, Persue, Futura, Stash, Delta, Mode II , JazOne, Sense. Music artists: Dallas Austin, Coltrane, Chet Baker during Let's Get Lost period, Bad Brains, Bob, Tosh, Jimmy Cliff, Erikah Badu. Today I listened to Bob Dylan's Times album and that one is massive. Pop artists, I like so much of the Japanese art, I don't even know the names, Murakami, Dalek, Phil Frost, Twister, David Cho, Sam Flores, Spike Jonze, Chris Cunningham, Alyasha Moore (of Fiberops and a dozen other sick brands, who introduced me to jazz music when I was about 17), Damon Way, Mando Marron, Keva Marie, Kinz, Hersk, Kent Parker, Mark Gonzales (who really got me into street skating and taught me to do an ollie to grind when I was about 15), That cat from New York who makes McDonalds and Slums out of cardboard and films it, Keith Haring, Ralph Bakshi, Jim Henson, Liberatore, Victor Moscoso (my favorite cartoonist ever), Howard Finster, Basquiat, Francisco Goya, Skratch Picklz, Beck, KMD, B.I.G., Public Enemy, Buckminster Fuller, Nicola Tesla, Royal Raymond Rife, Joe Sorren (my all time favourite painter of strange characters), those are the ones I am thinking about right now.

Who would you most like to collaborate with?

I'd like to collaborate with Murakami if he was doing the actual art himself, maybe just sketches together. I would like to do one with Phil Frost, that would be a dream. Dave Cho again, but bigger, over 3 days, with only bad malt liquor and pizza… I would like to paint with Kinsey again on a huge mural and, with Sam Flores and Persue and Kent Parker and someone like Paul Frank, make a children's book or make colouring books of all the characters. I would like to raise Basquiat from the dead and rage with him for a couple of days at Warhol's factory, that would be a blast. I like the idea of taking everyone's characters and making an adult cartoon with them, kind of Bakshi Street Fight type of saga. That would be sick.

You also have a shoe coming out with DC please tell us a bit about that?

Well I was honoured Damon and Ken thought of me for the project. Of course it's fuckin bangin (ego), naw it is really good. I took the Alias shoe, which is more like a track shoe on skate steroids, and manipulated it a bit with art and labelling. Then we did a book for it, and I packaged it up as if it were an action figure or something, the box has a door on it instead of a shoe box, and there is a mylar window to see the shoe and the book. I wrote a bunch of poetry and art over the whole thing, it came out really sick. Steve Saiz, (deep people for a long long time), and I did it together, couldn't have ever come off as rad as it did without him. He's head of special projects over there I think. We did a truckload of ads for it, and we are doing a show this month at Brooklyn Projects in LA with a bunch of my paintings and drawings, and the shoe and a special edition tee shirt I did with them. Oh yeah they did a sick billboard for it on Melrose too.

Any other cool projects you are working on at the moment?

I'm writing a book with my friends Amely Greeven and Paul Hutchison (of hypetype.co.uk fame) called Art Skateboarding and Life, which should be out by Christmas. I am doing another book called In The Beginning There Were 'Zines…with my friend Chris Miller for Ginko Press, which hopefully will be out by January or February. Stevie Caballero and GSD are helping out with their massive zine collections. And Gregg DiLeo is throwing down for that one too. The new brands, a toy for Strange Co in San Francisco (a group of toys based around the unbelievable personalities of the Dirty South). I am doing a board short for Quik this week. I just designed a whole group of coffee labels for my friends coffee company, that was a stretch but fun. I have just really been getting into designing tees again.

Have you collaborated with anyone outside of the States?

Marke Newton (Paris), Eva Newton (Paris), Fafi/Tilt (Toulouse), Angry Woebot (Hawaii), Sam Flores and Bigfoot in Singapore, hopefully you and your girl for Un1versal Mind, Toshifumi Tanabu in Tokyo for Better Chemistry, Paul Hutchison (UK), there have been a few but not nearly enough. I did a show in Australia where we painted on prints by (Shoot do you know the cat's name? I am drawing a blank, he showed them at a gallery in Melbourne or Sydney I think).

What is your favourite personal piece or commercial so far?

I did one called Feed The Family back in 98 that is still hanging in my kitchen. My favourite pieces that I own are by other artists, Joe Sorren drawings, Phil Frost, Kinsey, Sam Flores, Dalek, Damon Soule, Tiffany Bozic, Persue, Jim Hauser, Rebecca Wescott Hauser, Howard Finster Man of Visions, Persue, Ed Templeton's first painting ever, lots of Shep's stuff, including a print he made in school before the Andre Giant stuff started, a photo of Christian doing a backside air on Steve and Marco Saiz's old ramp by Glen E Friedman, I have a lot of art at my house, all shit I get to trip on daily.

What is your aim with your illustration?

Make cool pictures, it really is that simple…

What advice would you have for an upcoming illustrators?

Just keep on, if you are into it and you work at it, you will succeed it is that simple.

What are your thoughts on Australian Skating/art?

I haven't seen too much of it to be honest. I don't read too many magazines. When I saw Refill I was stoked though. Skating in AUS has always been totally sick though. I have never been there yet, but I hope to get to do a show and also skate and surf down.

→ Interview _ Luca Ionescu / Adrienne Adams

→ www.andyhowell.com

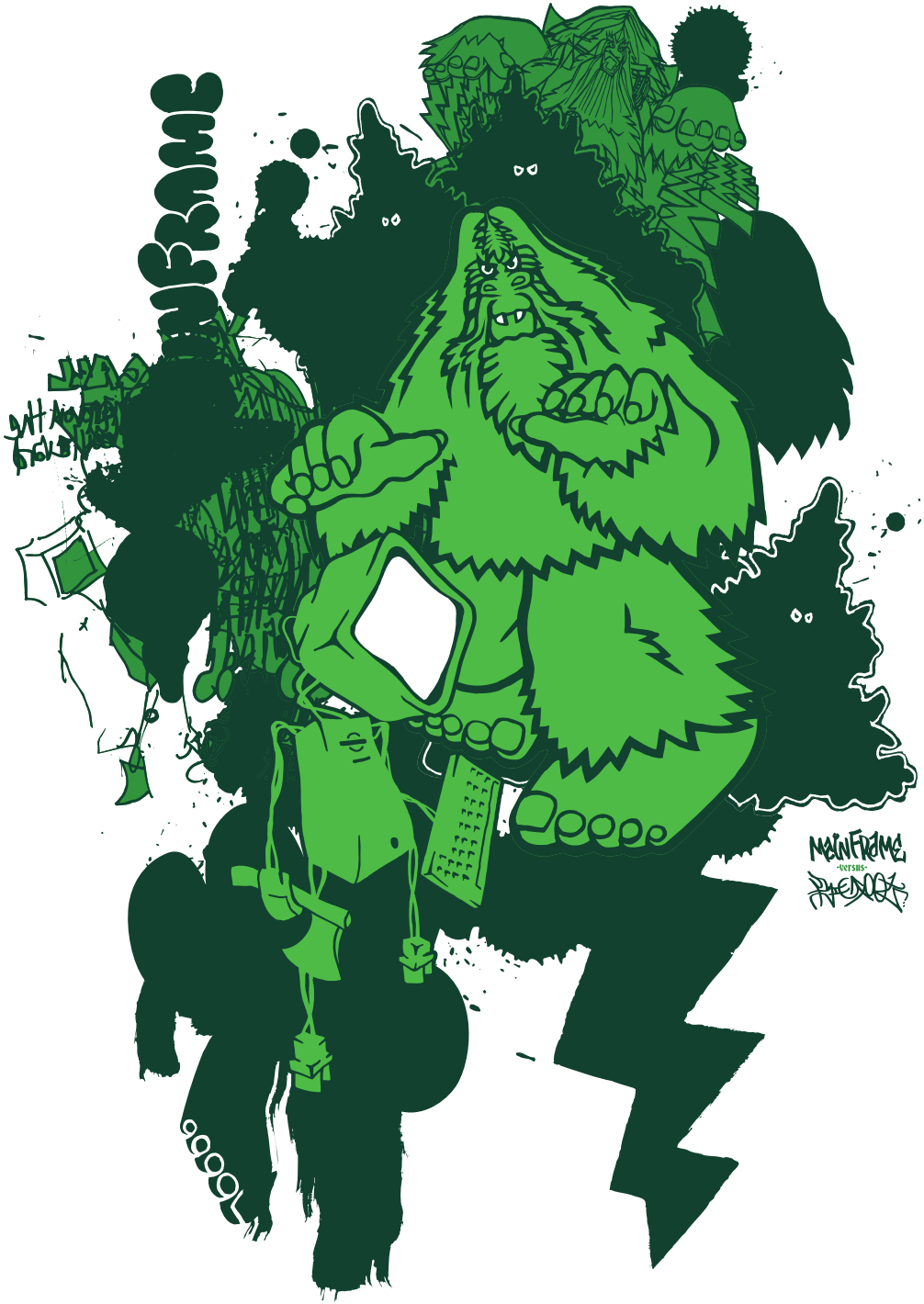
HOWELL

Destroy
All
Computers

STOP SMOTHERING ME
perfect
43
WARNING
STOP
BETTER CHEMISTRY
POWER
GET FUCK
HAIR
ROUGH
OR
NO
HAIR
SIMPLY
NO
Destroy
All
Computor
STRENGTH
IT'S REAL
HORROR SHIT
de
MIND
BETTER CHEMISTRY

DROP
KNOWLEDGE
NOT BOMBS

MAINFRAME


MAINFRAME
MAINFRAME

CARBINE

VS

Skull

Dezain

THE
Freshest
NEW

114

Please tell us a bit about yourself?
I'm a cynical, happy, antisocial, disbelieveing, loyal, introverted, negative prick and I've perfected the fake smiles and handshakes like everyone else… I love life, but I'm just really really tired of all the politics and bullshit I have to deal with as I am sure all your readers are too… we're free but theres so many unspoken laws and rules, I'm fuckin' over it.

Do you feel where you grew up has an influence on your work today?
Definetly, I lived in a bunch of different places, so yeah, But i am still growing up. Everything I make graphically is something that has actually happened, or means something to me,or effects me mentally. Theres a reason for everything I create.I didn't have a easy life… Where I am going with my work today is where I came from.

Do you have any formal traning?. If so how do you feel it has helped you with your work today?
I never had any training, art school, or any of that, I was always drawing and drawing and writing and thinking... i put myself through college, but I went to learn how to write a bit better, and I ended up learning NOTHING I didn't already know. I write short stories a lot, i think if you have no talent in art, you won't learn it in any school anyways... Fuck school.

Did you focus on design while you were studying?
Does stealing art supplies from my school count?

Please tell us about highlights or your favourite piece/collaboration so far?
My fave thing I ever made was the apple grenade (think differently) tshirt, that was the first thing I ever made, I made it with my roommate Marie Raith, we had this really funny apartment on 50th and 9th in manhattan, everyone in the building hated us, we would drink cases of beer each day and just fuck off, and smoke a million cigarettes-it was just a period in my life when I had the most fun and the most regrets… the beginning of the end.

Are there other mediums you would like to express yourself in?
Yes, I love to paint and want to make some film shorts. I love playing in bands, so I wouldn't mind doing that again, spitting mouthfuls of beer on a packed house was so fun.

Where do you get your inspiration from?
Reality, my past, my present, my favorite songs, stuff that pisses me off, I like to exploit all the things/taboo's everyone else is to fucking scared to talk about and think about but which surround us daily, and effect us daily-things we SHOULD deal with but don't.

Do you produce other works outside design like art exhibitions or music?
I was in a lot of punk rock bands, and that was fun, writing music and lyrics, I still write a lot, and draw a lot ,I did that toy set and I'm currently working on more toys, I have had a few pieces of art in a few group shows and am getting enough stuff together for my own show, but I'm not a 'painter', you know? I just wanna fuck up some canvas… I'm currently raising my son, that's a produced work right? haha

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Please tell us how a bit about how you met Futura and your time spent working together?
I met futura when I worked for recon/subware, and that guy is amazing, aside from his artworkand everything, he is one of the most genuinely nice people I've ever met in my life.

How are things now since you have started up your own thing?
Well, its been quite a experience, its amazing to me that I can make exactly what I want, however I want .I feel like I have a freedom to completely express myself, and its very powerful to me. I don't have to hold back because maybe this or that person wont like it, and that fuels me to make as much stuff and to create the most craziest shit that I can, I am really lucky to be able to do what I do, and never for a second take it for granted..

Why L.A , Haze also made the move to L.A from NYC seems the westcoast is appealing?
I don't know haze, but for me personally-I have a son, and when I was a kid I would drool over all the bmx and skate magazines and all the pics were southern California, that's where all the skateparks, surfing, the good life was at, and well ,I had the opportuniy to come out and did. I want my son to have everything I would dream about when I was a kid. To be quite honest, aside from the handful of friends I do have here... everybody else out here are a bunch of fucking weirdos.

Invisible:man please tell us more about it? Why the name? Where to next?
Ok, I was sick of the choices of stuff I had to wear, everyone wearing the same brands, the same style...so I wanted to create a line of clothing that was different. 100% of the time, if you don't wear what everyone else wears, then you aren't in the scene, you aren't cool, therefore those people (the majority) they don't see you, because you don't look exactly like them: rendering you invisible….My goal is to make an alternative to the same bullshit the same people have been making over and over for years and years.And right now,I think I am doing that.

How has the response been to the label o/seas, Japan seems to embrace the visual culture from NY, why do you think this is?
Well, I think the response has been really good, I have a shop in Harajuku(Tokyo), with another brand called FIVE-0 the store is called 'VAULT' and invisible:man seems to be gaining speed, which is always nice, I like a slow build rather than a jump off/fall off sorta thing. I think that a Japanese consumer was hot for usa brands for a while,until brands from japan started making the sickest stuff, now they are very picky on what they buy from the (ny.la) states because theres 2000 brands there making way better stuff. They are obsessed with quality in japan, and the people in the states dumping horrible quality clothing they make in china and wherever isn't cutting the cheese anymore… the Japanese consumer wised up. Which just makes everyone here (the usa) step up their game-some do, and some don't.

How did you meet up with Shin (Skatething)?
I met skatething thru akeem from Hectic, and since the first time we met, we realized that we are into the same everything. Its pretty cool, because when we hang out, we don't talk about bathing ape, or invisible:man or any of that shit, we are just friends:food, beer, video games and punk rock records...he's great It was strange to see him at my house in cali this summer, cause I have NEVER seen him out of Tokyo before-he was so removed from his element..

Any other cool projects you are working on at the moment?
Tons more clothing, toys, music projects, I am shooting alot of video, doing lots of freelance design stuff, I'm making sick shit for i:m and starting a new brand called 'theFOG '… and I am writing a lot, doing skateboard graphics for T-19 from japan, lots of stuff… I have a lot of collaborations coming out, a sneaker with ES coming this fall and other stuff I cant mention.

Have you been collaborating or collaborated with Foreign artists, if so Which ones are your favourite?
One was from HK that made the toy set with me, he started a new brand called 'MURMUR' and the invisible man toy was his first release, look for more stuff from him really soon,the other was Madfoot, I made sneakers, it was like 2 emails and the shit was done, they are such cool people and the sneakers are so dope. Also T-19 (Japanese skateboard company), they let me make some skate decks... its pretty cool how I get to do all these things, I never would have imagined any of this...

What is your favourite personal piece or commercial so far?
Everything I create is really personal to me, so I like everything I do, I tend to toil over every little thing I do before it see's the light of day...i work hard on my stuff, i like all of it.

What other mediums would you like to explore with design?
I want to start using materials people don't use, its not all about denim and goretex... i am trying to be more creative away from this god damn computer which will all lead back into my clothing.

Are there any Designers or Artists which have helped you along the way. Which designers works do you admire?
The neighborhood and wtaps and undercover crews, shin, and mankey, hiroshi, hikaru and the bounty hunters, imai and madfoot heads, magara, yop, akeem the dream and the hectic crew, everyone at supreme, EZ at Tilt, Go that works with me has cool ideas with production, bao tranchi, berto, Ian Ashtbury, Kostas, Vivienne Westwood, (let it rock/seditionaries stuff), matt neal nas joe dan pete, and all my other friends because they are all fucking brilliant in their own way. I'm lucky to have them in my life.

What is your aim with your Design?
I try to create sort of 'street formal' clothing stuff you can wear all day with your friends, then go home, take a shower, and put the same shit back on and all the ladies will want to blow you... Sick dressy stuff made with the best materials, but rough and hard and fuck you, all at the same time. I am not like the 'high fashion' clowns who just rip each other off every season, I think you should expose them all. I'd love to write that article.

What are your thoughts on Australian design/art?
Australlian stuff is dope,they do their own thing, (pam/perks)shit is jumping off down under. I am a big fan of the Beasts of Bourbon, and the Cosmic Psycho's, you guys have some GREAT music... the lifestyle there seems really laid back, I would love to visit. (hint hint) I'm pretty cool with this guy Shawn Yates, from down there he's trying to provide a whole country with the sickest gear, (SUPPLY shop) I applaud him, its ballsy to step up to the plate like that. He fucking kick ass. Support his shops you cunts.

→ **www.newevil.com**

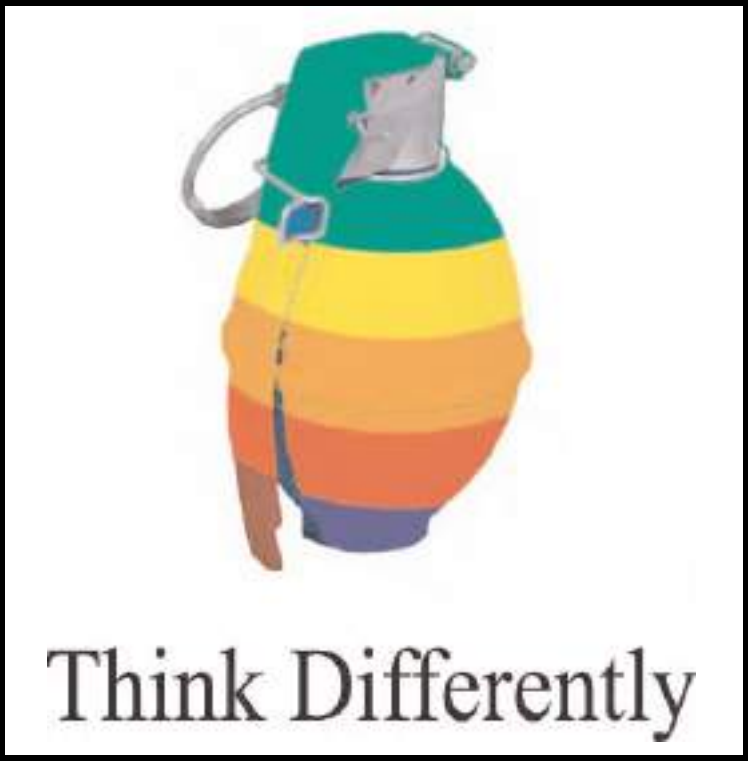
BRING ME THE HEAD
OF MICHAELJACKSON

InvisibleMans
Chicken Shack
ASK ABOUT
OUR COCKS

YOU'RE ALREADY DEAD

MERRY FUCK YOU
INVISIBLE:MAN

(invisible:man)
WAKE UP AND SMELL THE FUCK YOU


Think Differently

LAST MAN STANDING

I'm gonna fuck you up
and get away with it.

(invisible:man)

one nation, invisible.

(invisible:man)

RECONSTRUCTIONS

This project with the help of photography I have attempted to make sections in different personal situations and experiences that took place a long or a short time ago. It is an investigation about how I remember (and forget) events, people, places...

'Reconstructions' are compound poly-perspective images whereby each snapshot acts as a byte of information and memory (the time code of the camera being visible). The fact that these snapshots are taken approximately from the same spot (location) but at different moments (after periods of minutes, days, months, years) gives the final image a spatial coherence but a temporal discontinuity.

'...we tend to think of memories as snapshots from family albums that, if stored properly, could be retrieved in precisely the same condition in which they were put away. But we now know that we do not record our experiences the way a camera records them. Our memories work differently. We extract key elements from our experiences and store them. We then recreate or reconstruct our experiences rather than retrieve copies of them. Sometimes, in the process of reconstructing we add.

TINSELTOWN

Is the first in a series of four 'files' on the changing urban order in post communist Romania. Completed in 2000-2001 TINSELTOWN is connected with the new residential architecture in the (former nomadic) communities of Rroma craftsmen.

The research produced immediate explicit events (photographic portfolio, exhibitions, an installation that became part of an international display, several publications)

TRIAJ (THE MARSHALLING YARD)

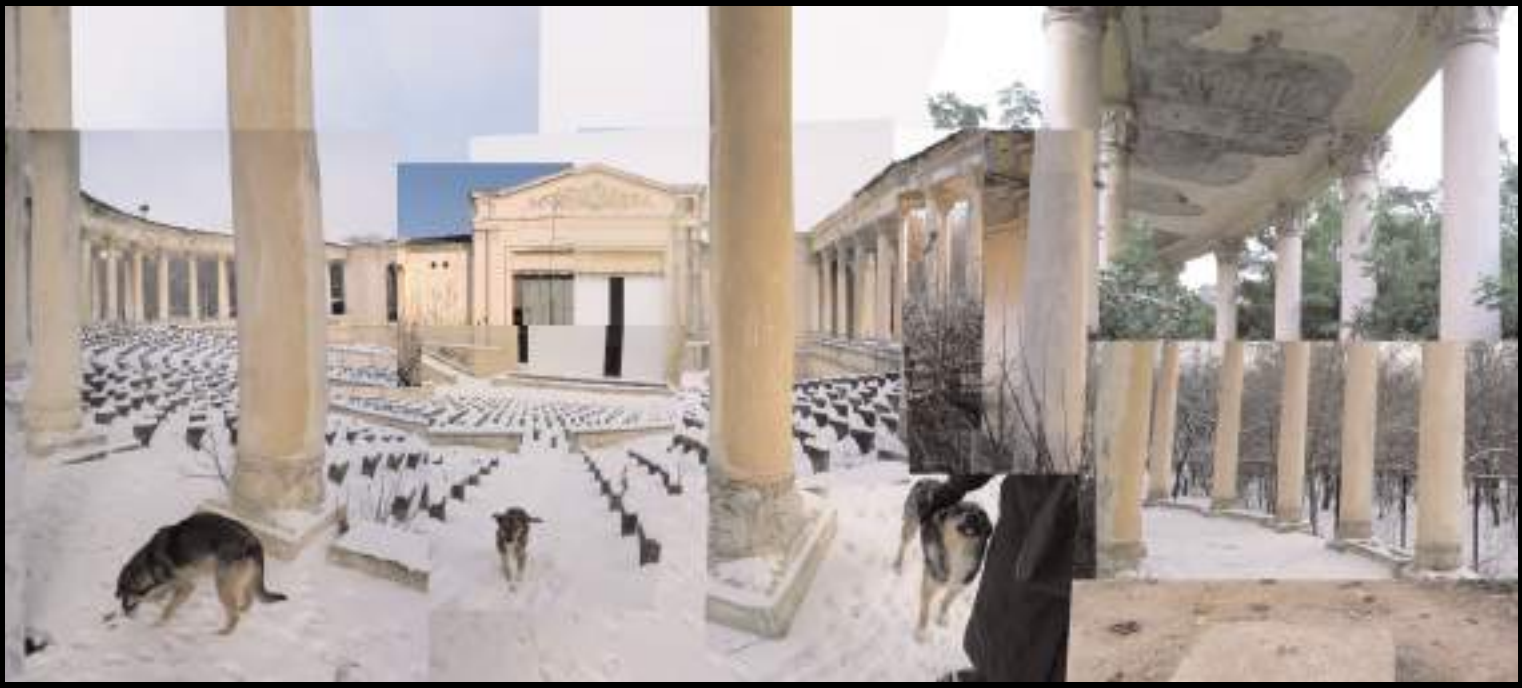
Triaj (The Marshalling Yard) means, as every dictionary tells us, a place where the sorting of casualties in war is performed, with an eye to who is most likely to survive. It also may designate a large annex of every railroad station where trains are parked for a while for being decomposed and recomposed and then sent to service other destinations. Triaj appears as a good metaphor for what is happening in Eastern Europe after dramatic turns reversed every rule and afflicted everybody's existence.

In Bucharest approximately 80% of the population live in apartment blocks built in the last 50 years, some of them being buildings built for the working class dating back to the revival period of 'palaces for proletarians', others on boulevards full of 'luxurious' apartment blocks or in depressing neighbourhoods of cheap housing.

A statistic from June 2003 revealed that 7 out of 10 people who live in neighbourhoods of blocks of flats are happy with where they live.

Despite the harsh criticism opposing the 'concrete jungle' which arose after the collapse of communism what is happening in this area has not yet been explored and analysed.

→ www.yokira.com



our spot

Two years ago Claire Cooper and Dion Kovac opened Our Spot in the back streets of Darlinghurst, Sydney. Inspired by their recent stay in London, the shops they had seen and their friends clothing labels, they decided to open a clothing shop that could also function as an art space. Finding that their local record store had vacated they moved in and set up. Their stock has increased four-fold since then and they have hosted over 30 exhibitions, magazine and video launches. The success of their business has resulted predominantly by word of mouth.

'A lot of the people who were first coming here knew a bit about the labels,' recalls Kovac. 'Or they were from overseas or had lived overseas,' adds Cooper. With regular exhibitions at the shop, more people started to take an interest. Our Spot currently stocks sixteen labels, local brands Schwipe, Sham, and princess tina, and international labels Anx, UXA, Answer, Vehicle, Fucking Awsome, Interracial, Situation Normal, Dave's Quality Meat, Nike and Adidas. They picked up J Money and Birdie on a recent shopping trip to the UK and the US. 'One of the most exciting things has been getting Rittenhouse by Sally MacDonald and Micah Hamdorf,' Kovac enthuses. 'It's the first Sydney label we've stocked and those guys were a big part of getting the store off the ground.'

The art shows began as a side project with early exhibitions from Kovac's skater friends. They attracted a significant number of people and before long Cooper and Kovac were putting on fortnightly exhibitions including a mirror installation by Rinzen, line paintings and drawings by Josh Petherick, bill posters by Shepherd Fairey, a combined exhibition by Brett Chan and Lee Ralph consisting of paintings, drawings and carvings, and a photographic exhibit 'Layers' by Mike O Meally and Al Boglio. Attendance averaged around 100-150 people per show, the biggest being the recent exhibition by Mark Gonzales and Lee Ralph, with a crowd of over 300. 'It was a fun thing to do to bring people together,' says Kovac. 'Like the Gonzales/Ralph exhibition, the whole skate scene from the east coast was here on the one night. Different art shows brought in different crowds, so we got to meet a lot of people.'

They plan to merge the two aspects of their business (art and retail) and collaborate with the clothing designers on exhibitions and design. 'We were kind of going really hard with the gallery… and then there was the shop on top of that and we were getting to the point where we …decided to scale it back a bit,' says Cooper. 'We're going to do art shows that tie in with the labels,' adds Kovac, 'like we did with Becci Orpin who does princess tina.'

Currently on show at Our Spot is a photographic exhibition by Max Doyle (Doing Bird) and Micah Hamdorf (Rittenhouse).

→ words: Adrienne Adams

CLAIRE COOPER + DION KOVAC @ OUR SPOT WWW.OURSPOT.COM.AU

WHEN GOOD PEOPLE DO NOTHING, BAD THINGS HAPPEN

OURSPOT / SLOWDOWNKIDS

UNITY

Tell us a bit about yourselves:
My name is Noriaki Endo. I established Devilock at 1996 with my partner, Nakagawa. We both love music very much, especially Punk Rock music, & fashion as well. We just wanted to do something that linked music & fashion together. So it came about as Devilock. There are 13 staff involved in the company. Inspiration mainly comes from music. Also many other things that are happening around us and all over the world, e.g. peace, anti-war, humanity, politics, discrimination etc... I have studied arts in LA when I was 19. I only take part in some design work, most of them are done by Nakagawa.

Why the name?
It's from the hairstyle of Misfits. Because I like them very much!!

Devilock name has some appaearance to Norton Motorcycles, is anyone fan of Motorcycles or Rock musician in the company?
There is no relationship with Norton Motorcycle but I like Rock music very much.

How did the collaborations begin with artists like Futura, Kostas, SSUR etc..?
Actually this is the first time I have collaborated with them. At first, I wanted to introduce Devilock to people in Canada (Vancouver). So I made up my mind about holding an Art Exhibition there & then I contacted all the artists to tell them about the exhibition & I'm very glad that they were are all interested in it. Thank all of you guys so much!!

Please tell us a bit about your collaboration with Kostas?
The exhibition in Vancouver was our first collaboration. Kostas helped me by drawing 7 paintings that depicted Devilock. & we are also planning to publish a hardcover book later.

What is the exhibition in Vancouver about?
The exhibition in Vancouver was aiming to introduce Devilock to people in Canada (Vancouver) by showing some Artworks which made by the world renowned Artists from all parts of the globe. This time we got WK interact, Futura, Jakuan, Kaws, Kostas, Pushead, SSUR, Stash, Eric So & Skatething. The artworks including paintings, toys, furniture, T-shirts etc....

Where is Devilock being sold around the world? What has been the response to the label outside Japan?
Only in Hong Kong at the moment. Customers' response has been are very good. It's beyond my expectations.

You sell a range of products – tshirts, toys, cds – What is the concept behind the store/label? Are all the products in store your own?
I'm making & selling products by aiming that all customers can buy the item by offering them at an accessable price, & can enjoy to what they get. This is the main concept behind the label.

Apart from selling on the internet, do you stock your products anywhere else?
Besides internet, I have sold some Tee's at some party venues, but it is not regular.

Do you do any non-commercial work? If so what other works do you produce?
During the Iraq war last year, I did some products with many other brands & gave them out to the Red Cross.

How do you see Devilock evolving?
I'm very happy that I can see Devilock evolving till now. & I'm looking forward to see its continuous growth in the future too. & I know I have to work harder to make it better.

What are you working on at the moment?
I'm working on many interesting works. I think it must surprise you all.....keep checking it out!!

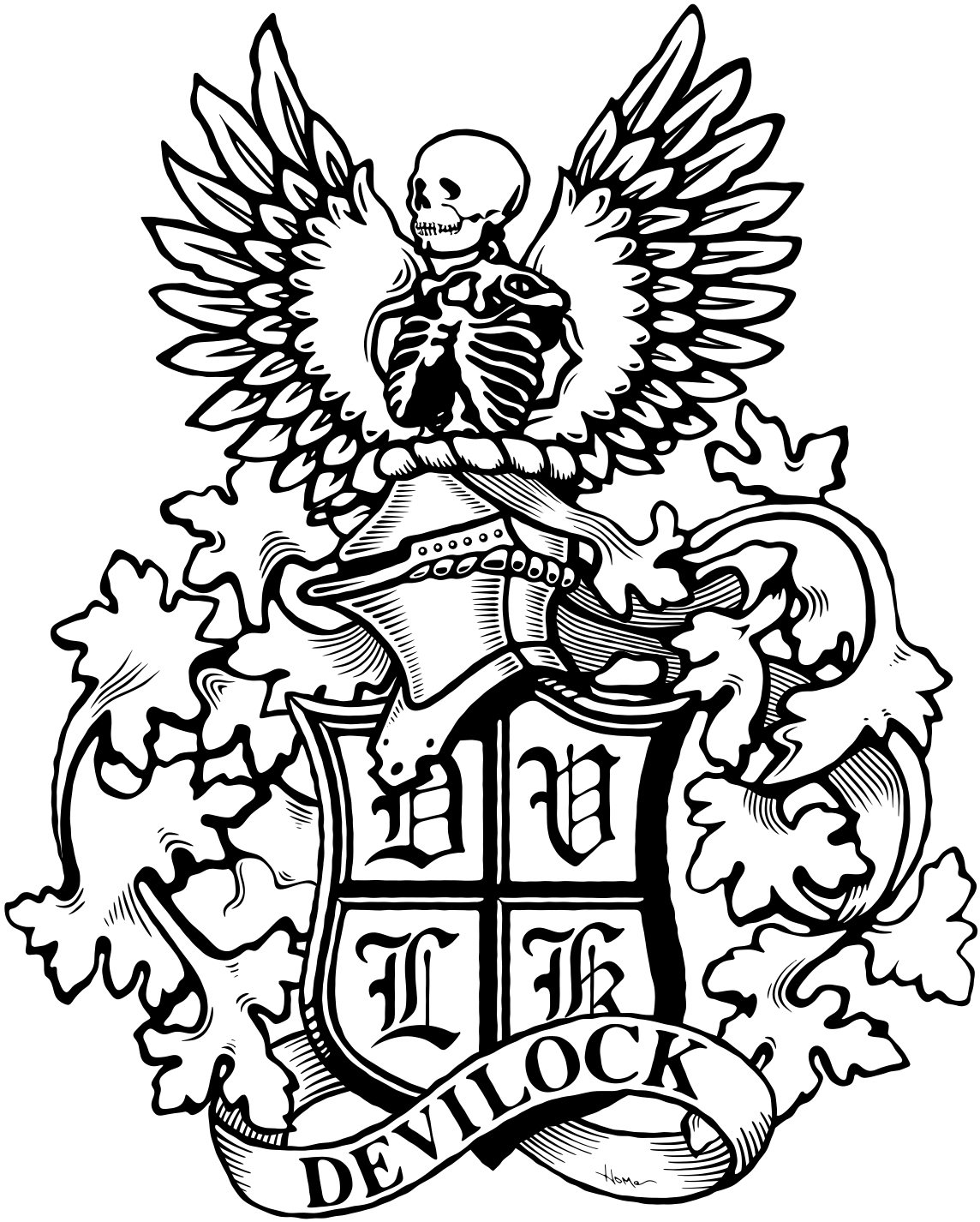
Any highlights?
The art exhibition held in Vancouver is going to Tokyo & Hong Kong soon.

Any collaborations with Australian Designers artists?
Nothing at this moment, but I would like to do something with them.

Any thoughts about Australian art and Design?
To be honest, I'm not familiar with Australian art & design, but I think there should be no boundaries for art & design. Cool stuff never dies. & it is not only about cool, but we should all have our Roots!

→ Interview Luca ionescu

→ www.devilock.com


DEVILOCK

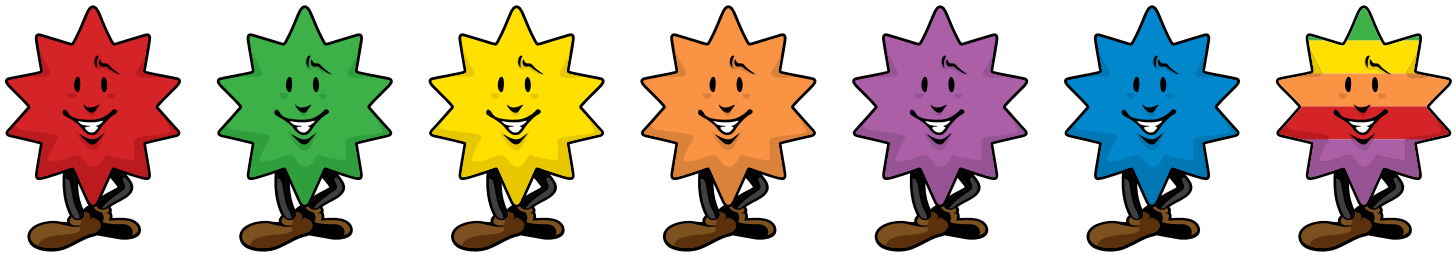
The First Devilock Logo 1996

Shop Logo in 1996

2nd Anniversary Logo 1998

Devilock Night Logo 1999

Palmstore Logo 1999



Tshirt for Devilock exhibition in Vancouver 1 (by Kaws)

Tshirt for Devilock exhibition in Vancouver 2(by Seven Stars Design)

Devilock

Devilock
ENDO CANDY
www.DEVILOCK.COM
www.ERICSOART.com
21/5/04
MADE IN HONG KONG

VISUALL

INTERACT

134

Perhaps the biggest beneficiaries of the current boom in fashion-led e-commerce are a new generation of niche e-tailers exemplified by Brian Toft's Hanon-shop formerly Streethreds in Aberdeen.
Inspired by the burgeoning skate/streetwear crossover culture of the late 1980s, Streethreds was born in a small bedroom in Brian Toft's home in Elgin, Scotland as a specialist mail-order operation. Quickly developing into a fully fledged business, the first Streethreds store opened in 1990 and as the business grew the store/ mail order concept was relocated to Aberdeen.
In 1998 the online store www.streethreds.com was born. Designed and developed in-house, www.streethreds.com quickly established itself as one of the most influential urban shops on the web selling the likes of Stussy, Maharishi, One True Saxon, Levis Vintage and Adidas to an emerging generation of discerning streetwear consumers all around the world. This transition to trading online was underpinned by the same customer service values born out of ten years of successful retail. Now called www.hanon-shop.com the company trades both as a shop and e-store around the globe.

Why did you decide to start both the retail and e-tail shops?

The company was conceived in 1990 while I was studying art at college. I was very involved in the skate scene in Scotland and became frustrated by the lack of outlets catering for what was then an underground culture. I started by importing the brands I loved such as Stussy and Anarchic Adjustment. Initially I set up shop in a spare room in my family home. A mail order / shop zine was produced and distributed amongst the Scottish skate community. The shop was an overnight success. Later that year I ended my time with further Education and opened my first above board retail shop. Ten years on with a 2000 square foot Retail shop and a formidable reputation as one of the worlds best stores 'Sportswear International' (spring 2003). I felt I now needed a new challenge. It was time to go back to my roots and my love of mail order. The Internet was the obvious platform. A small but talented team of web designers and graphic artists where brought onboard. The first site project was fairly ambitious and hand coded from the ground up. The idea was to build a digital estore that reflected the style and quality service that had become a benchmark of the Streethreds retail philosophy. The site became very popular gaining regular customers from all corners of the globe. The Streethreds brand was now officially international.

What is the concept and aim of hanon and hanon-shop.com?

The original aim at hanon-shop was to produce the worlds best urban shopping platform, to showcase and retail the best of urban, indie and lifestyle products available. At the end of 2003 the website was reviewed and it was decided that our customers deserved and wanted more from hanon-shop.com. The idea was laid down to produce hanonzine and re-launch hanon-shop.com as an ezine based website that allowed the browser to not only to purchase from brands like Champion of None L.A and Vintage Adidas but read interviews and profiles on them and all the latest happenings at hanon-shop.com. Although this was a unique and challenging approach to e-tail it was one that the hanon-shop team relished.

Why did you change the name from streethreds to hanon-shop.com?

By the year 2002 the term 'streetwear' had been sabotaged and saturated by both mainstream retail and media. It was this that spurned the company to re-brand. The 'Streethreds' name was dropped and re-branded 'hanon-shop.com'. The name 'hanon' was based loosely on Stanley Kubricks 'Hal' from Space 2001 Odyssey and the anomaly that is the Internet; the 'shop' tag on the end was to remind people that we are not just available via cyberspace.

Who do you see as your market?

Hanon-shop.com has a broad market appeal; this is due in part to the wide portfolio of brands and products on offer. Hanon-shop.coms core customers tend to work in the music, fashion, media and new technology industries from all over the world. The Web site is particularly popular in London, Hong Kong, New York, Sydney and Berlin. The Sites design and product offering appeals very much to the urban metro customer who is very conscious about what they like and the appeal of wearing the worlds top indie brands like Perks & Mini and Silas & Maria and what that says about them. Hanon-shop.com also boasts a healthy roster of famous DJ's, musicians and designers amongst its international fan base.

Your press release says you have 'a peerless reputation for customer service and exclusive niche product'. How do you set yourself apart?

The hanon-shop.com webstore and retail shop offer arguably one of the best collections of urban lifestyle products in the world. Many product lines are exclusive to hanon-shop.com. Currently the hanon-shop design team are working on special projects with the likes of New Balance, 6876 and Milkcrate Athletics to bring the hanon-shop.com customer a constant flow of exciting, exclusive and superior products. This is backed up by the best customer service available. Global delivery is door to door in 48 - 72hrs.

How important do you think visuals (whether it be web design or shop design) are to your customers? Why?

The visual aesthetic of both the shop and the webstore are of paramount importance to both the hanon-shop staff and the hanon-shop customer. Each page of the site and each wall of the shop have been meticulously designed to encompass and display the design that has gone into the products that the hanon-shop buyers lovingly source from all corners of the globe. Both the shop and site are more in line with the design of a Helmut Lang boutique than the over branded shop sites and stickered door shops of the mainstream streetwear retailers. It is this attention to detail on the design of the hanon-shop retail portals that sets it apart from all others and offers a truly unique retail and e-tail experience.

Do you think e-tailers will ever replace retailers?

There will in my opinion always be a demand for traditional retailers. Technology however will bring about change and force the traditional retail sector to bring about customer service and innovations that are more a kin to the e-tail sector like sms alerts when a customers favourite brand has been delivered and html news letters announcing events and activities at the retail store. There will be in store technology that will allow more innovative merchandising, window dressing and better customer information on products and sizing.

Does having an online shop reduce a need/desire to open more shops? Was creating an online shop partly motived by finances?

Hanon-shop and hanon-shop.com are run very much as one unique retail operation. The shop both online and offline work off the same central database of products. This innovative centralised approach allows hanon-shop the flexibility to open further online and offline retail portals and concepts with ease. There is currently a hanon-shop.com/toys site being built which will work off the central hanon servers and data networks. The launch date remains top secret. In the not so distant future there are plans to roll out hanon-shop across the UK and EU.

How does your online customer-to-customer chat work? What inspired that service?

The live customer-to-customer service works on a similar basis to Microsoft's messenger or Macs i-chat. It allows our customers to chat with sales support without having to leave the website or the expense of using a phone which applies especially to our many customers out with the UK. The other advantage is that if the customer wishes to purchase and does not want to go to the check out pages the sales staff can simply launch a secure chat window and the transaction can be done there and then live.

Why did you decided to include brand biographies and designer profiles on your website?

The hanonzine ezine concept is the brainchild of Greg Gordon and Brian Toft and is a natural follow on from hanon-shop.com. The magazine portal allows us to communicate the aspirations and biographies of the Artists and designers whom we work with. The hanon-shop customer can now read the biography on a brand they are interested in, that up till now they've had no way of getting closer to. They will also have the ability to click back and forwards via the brand biographies, profiles and the brands boutique. There will also be exciting designer and artist profiles as well as interviews, giving hanon's customer a true insight into the world of hanon-shop and all who work with us. As well as the profiles and biographies the hanonzine will have a preview section called 'eye spy'. This will feature upcoming seasons hottest products and special projects and allow browsers to request text or email alerts on what they like when it arrives in store. hanonzine is free to subscribe to and a bi-monthly e-mailer will be sent alerting members to new and exciting features and products. Subscriptions can be obtained free by visiting http://www.hanon-shop.com/hanonzine

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What's next?

Alongside designing our very own hanon-shop x New Balance running shoe (launch Sept04) the most exciting goings on at hanon-shop is the launch of the hanonzine (launch mid July04) and working on the project alongside some of the most talented graphic artists, web designers and journalists in the industry. Hanonzine will be expanded and improved over the coming months with plenty of exciting features in the pipe line and will act as the new portal to the hanon-shop world. Upcoming brand interviews include Babette, Faile, Silas and Maria and James Jarvis 'Amos' amongst others. Eye spy has an Exclusive online feature on the One True Saxon x General Research 40% project and all the latest upcoming vintage

Brian Toft (Creative & Merchandise)

→ Interview _ Adrienne Adams

→ www.hanon-shop.com

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Artwork by: Nick Bazarow
As seen in Royal Elastics FREE ART Book Four

Please tell us a bit about yourself?
My name is james Marshall... I am 36 years of age. I live in brooklyn ny with my wife sarah and our son James JR.

When did you first learn of your artistsic talent?
As a kid i used to draw alot... tanks and airplanes mostly... my dad was in the military... so that might explain my fascination with those things. I would draw in school all the time... and other kids would ask me to draw planes and tanks for them as well...

Did you do any formal training? If so do you think it helped?
I took a few drawing classes while i was going to art school in chicago... it might have helped....I think I learned far more on my own... art school is a great place to fuck off for awhile... but its a waste of money and time in my opinion... if you have the talent and the desire. thats all you need.

I heard you graduated in Chicago, what drew you to New York?
My wife... she thought it would be good for us to move to NY. So that was that. I was always a little intimidated by NY to be honest... big pond to be swimming in... but it has been good to me these past 3+ years...

What projects have you been working on? What is your favourite to date?
All sorts of shit... mostly just painting for shows... recently i have been getting involved in making toys with kid robot and a few other companies... it is something I am really excited about... it is giving me the chance to explore new ideas and characters outside the monkey.

Why Dalek?
The name Dalek it used to be a robot from the Doctor Who show in the 60's. Daleks are super evil robots bent on wiping out mankind...

Were you a fan? Any association with the name?
I was definitely into them as a kid... i watched Dr.Who religiously. Choosing the name dalek went along with alot of my misanthropic beliefs... I have always had issues with humanity vs technlogy and humans ever fading connection to the world around them.

Do you have a process you undertake when producing artwork?
Pretty much... every piece evolves essentially the same way. Starting with a pencil drawing. which always starts with the big eye and builds out from there. Sometimes i will draw straight onto my painting surface. other times I will create an ink drawing... and project it onto the painting surface.

When did you develop the characters you are doing now? Whats the idea behind them what do they represent?
The first spacemonkey came along in about 94-95... I can't recall exactly. They are pretty much portraits of humanity. thats what they represent to me.

They have their brains exposed guts hangin out yet they have a hysteric almost insane laughter why is that?
I don't know... you'd have to ask them...

I heard you have a book on the way please tell us a bit about that?
Right now i am working on an 8x8in book. 72 pages with my friend roger- just meant to be a follow up to nickel plated angels... a little more fun.

Do you have any artists that you admire, current or older?
There are a million artist i respect and admire... at the moment I have really been looking at alot of dr. seuss.

Has there been any individual or individuals that have helped you on you path?
There have definitely been some great individuals who have helped me out and believed in my work. Shepard Fairey, Rich Jacobs,
Ryan McGinness, Steve Powers, Kaws, Jason Brunson, Roger Gastman, Marsea Goldberg, Merry Karnowsky, Maya Hayuk, Paul Budnitz and many others.

If so who are they and in what way?
They have helped me in in all sorts of ways... putting me in shows... introducing me to people. Shepard helped me print stickers and posters in the early days when i was broke... Roger put together my book and runs my website and gets me all sorts of gigs. Not to mention all the support I get from my wife and my parents... its a good life.

What advice would you have for an artist/ illustrator starting out?
Work hard and don't be a dick.

When not producing art what other things do you enjoy doing?
airhockey and knitting

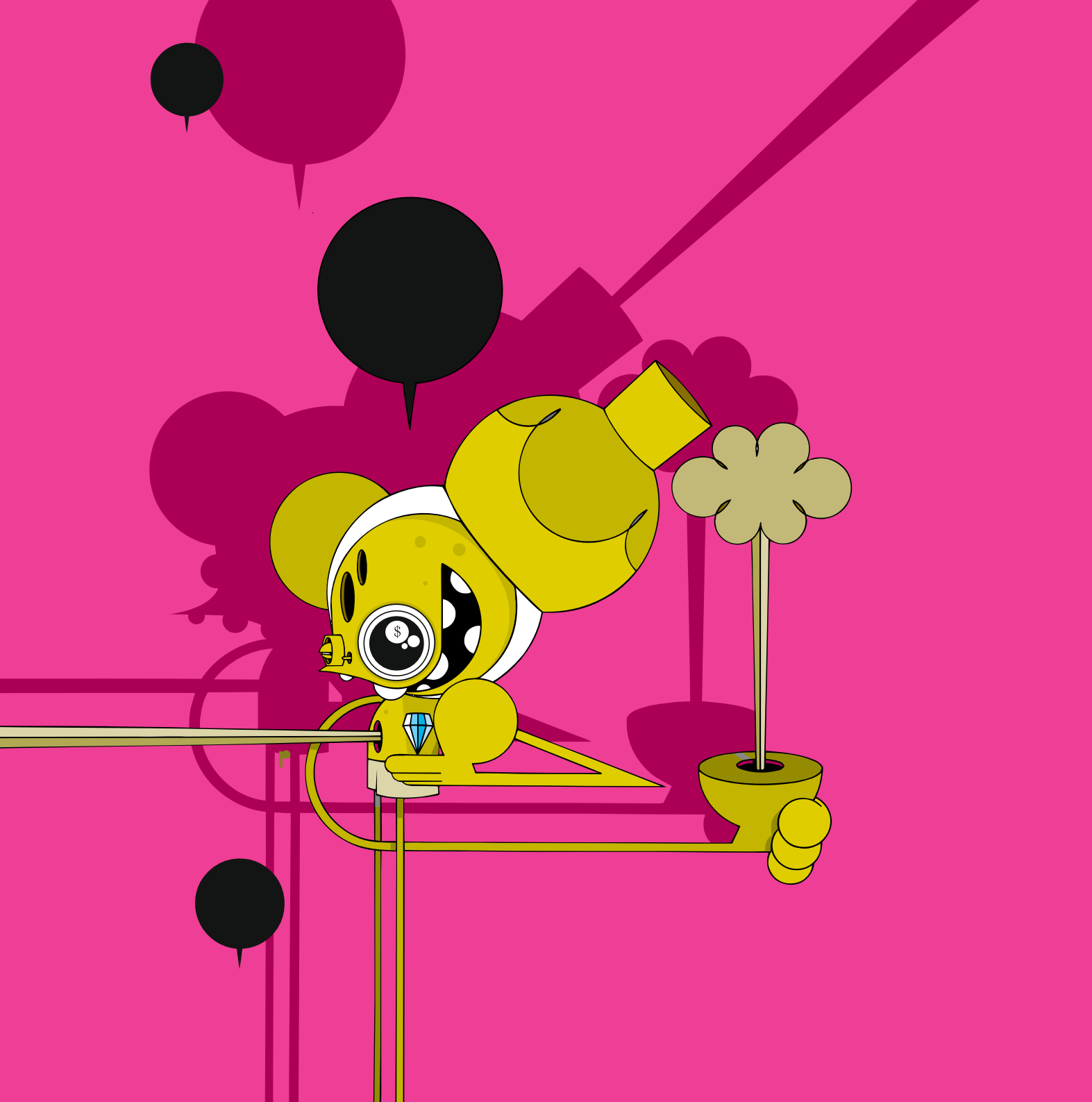
Whats next for Dalek?
Couldn't tell you... won't know until i get there.

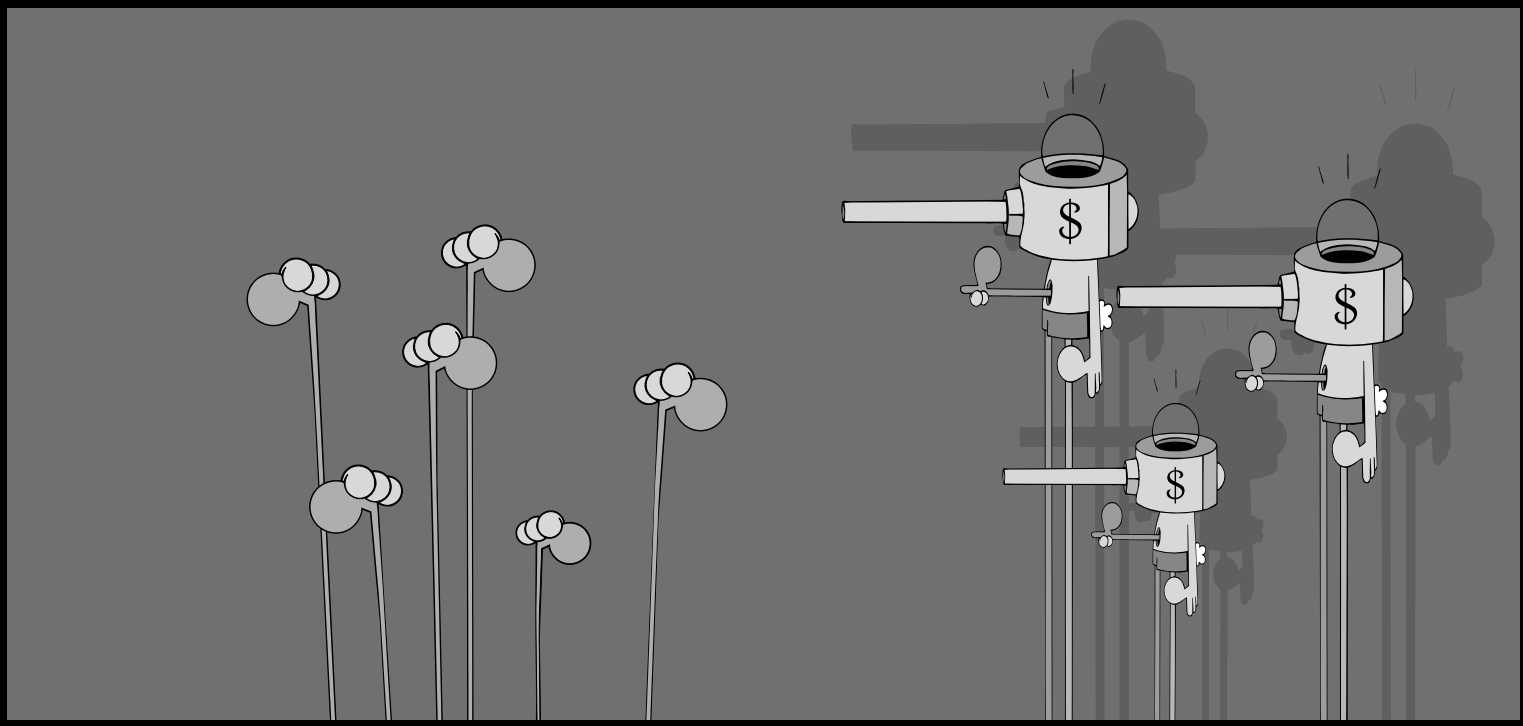
If there were an artist you would most like to collaborate with who would it be?
Matt Groening.

What are your thoughts on Australian art/design?
Not familair enough with it to give you an educated answer.

Have you been to Australia before?
Back in 98. I had a lovely time... hope to visit again some time.

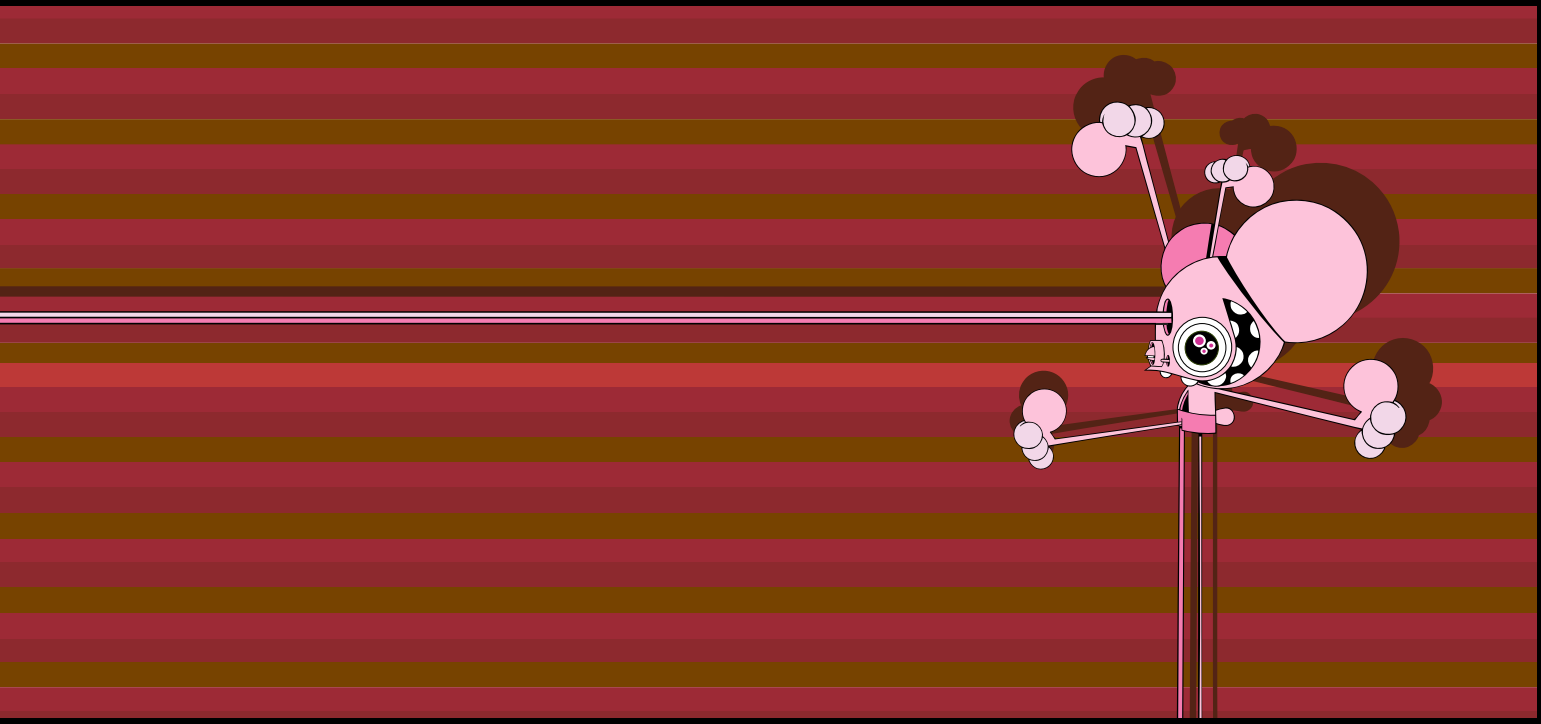
→ **www.dalekart.com**

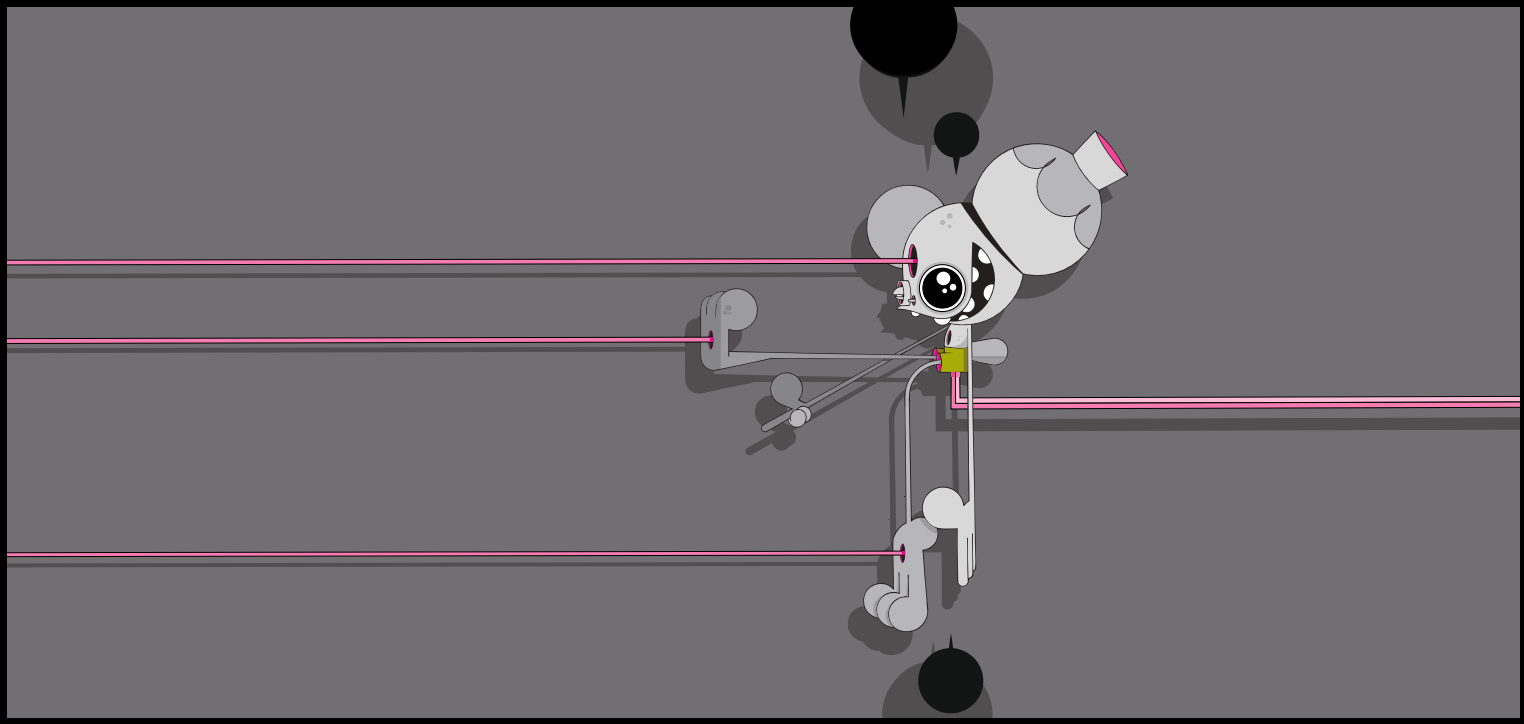


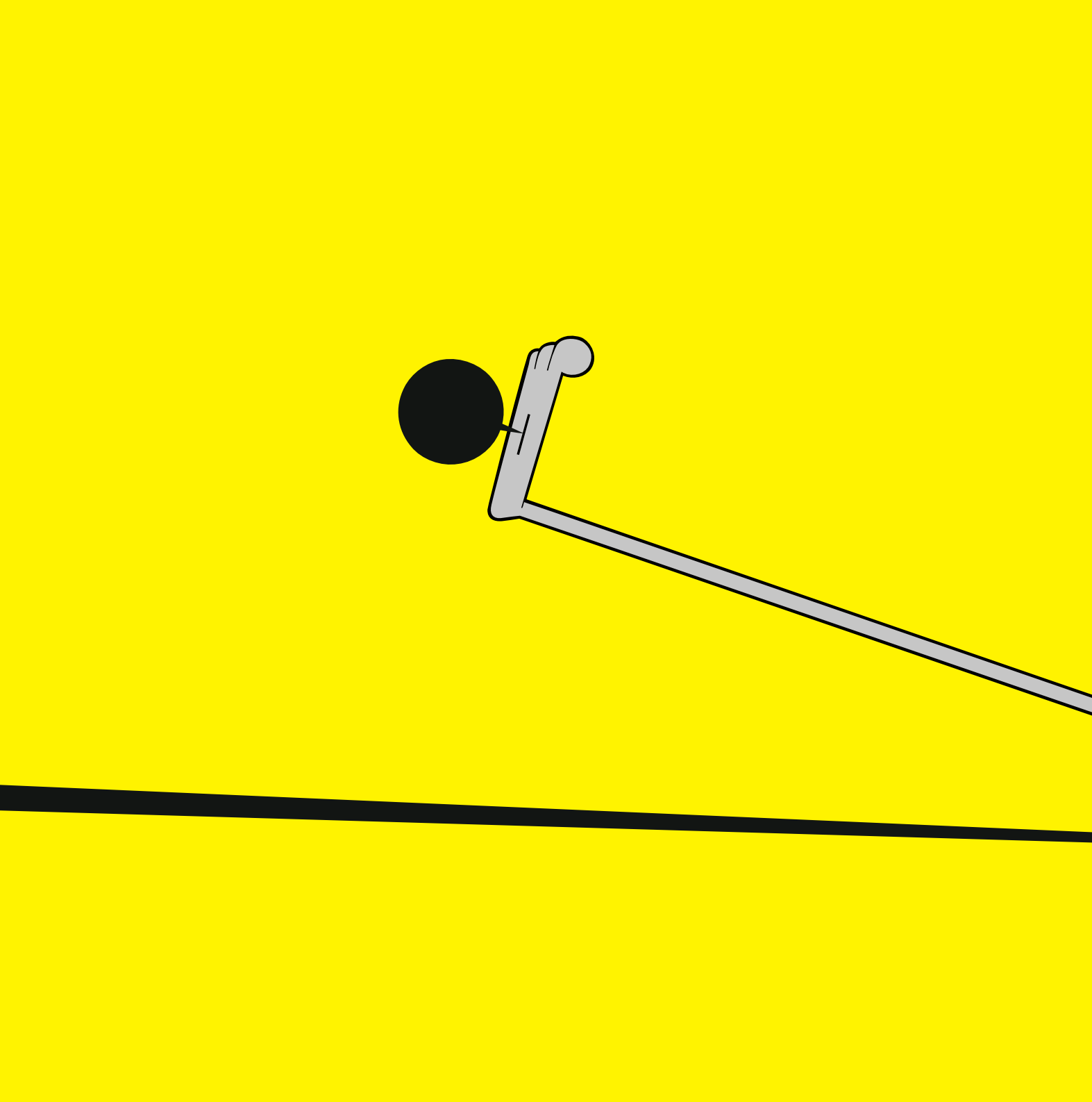


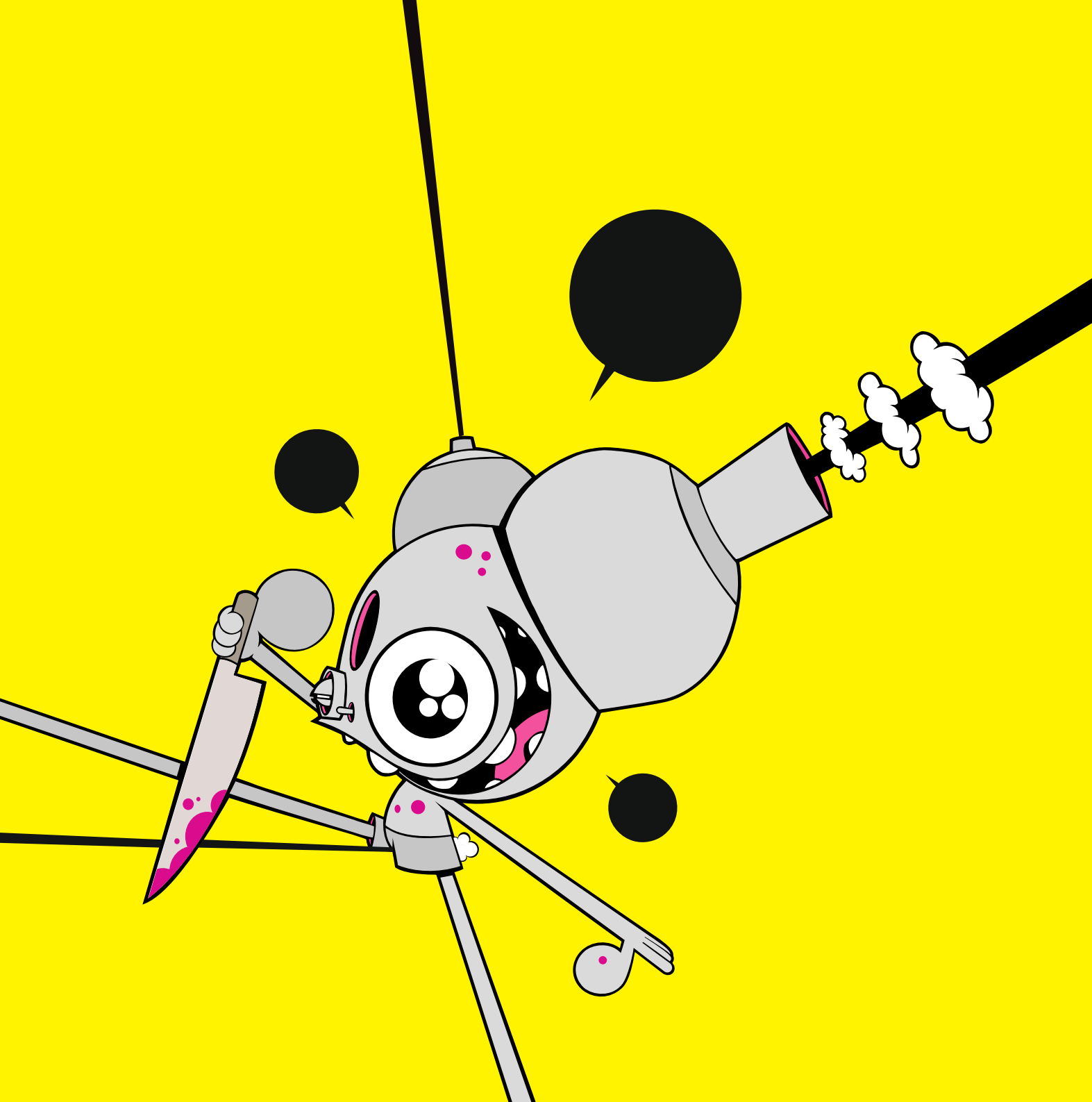
REFILL ZERO FOUR

FEATURE ARTIST _ DALEK









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Please tell us a bit about yourself?
I was born in Hull, in the North of England in 1971. As a kid, I drew on every surface available and wanted to be cartoonist when I grew up. I started dabbling in graffiti and comics when I was at school, then I moved to London and started getting work as an illustrator for various UK magazines and record labels. I'm part of a studio called Detonator in East London.

Do you feel where you grew up has an influence on your work today?
I think there's maybe a sense of humour in some of the work that's very northern.

Do you have any formal traning?. If so how do you feel it has helped you with your work today?
I did an art foundation course, and then went on to do a degree in Graphic Design and Advertising. (Which taught me that I didn't want to do advertising for a living,) I think it just gave me time to get my head round what I wanted to do. Whilst I was at college I met some good friends who I've ended up collaborating with.

Did you focus on illustration while you were studying?
Every design brief I got I'd be crowbaring a drawing into it somewhere, or hand drawing the type. And I filled lot of sketchbooks too, so I suppose so.

Please tell us about highlights or your favourite piece/collaboration so far?
There's been a lot of highlights. Early on it was things like working with The Prodigy, or the first time I was asked to work on Star Wars stuff. Recently I really enjoyed doing all the Hip Hop Immortals work, especially the comic. And I've enjoyed the collaborations with Carhartt .

Are there other mediums you would like to express yourself in?
I'd like to design more title sequences. I'd love to do some film titles.

Where do you get your inspiration from?
Music, films, my friends. big cities. Absent minded doodling.

How did people respond to your first gallery exhibition?
I've never done a solo gallery show. It' s always been walls of clubs or bars.. So I'l get back to you on that one

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Please tell us a bit about your characxters how did they develop?
Often they're based really loosely on people I know. Other times a character 'll just crop up in a sketchbook more than once, like I've invented someone without really thinking about it. The BADjUjU characters developed because I wanted to a do an animated project. One of them started of as an abstracted version of my flatmate at the time.

What are you working on at the moment?
I'm putting the finishing touches on the packaging for the Enough Apes Already vinyl figure., and planning a group show in London called The Incredible Hull.

What advice would you have for an upcoming artists?
Work hard and try to be original. Believe in yourself.

If you could collaborate with any artist who would it be?
Takashi Murikami or Andre 3000

Are there any existing or past artists you admire or have influenced/inspired you as an artist?
There's stacks of artists I admire, but in terms of having a direct influence on my work. I would say Jean- Michel Basquiat, Mick McMahon, Chuck Jones, Terry Gilliam, Mort Drucker, Jack Davis, Ralph Steadman, Jack Kirby, Saul Bass, Al Hirschfield, Stanley Kubrick, Rakim,The Beatles, Martin Scorsece, Dondi White and Heinz Edelman.

Have you collaborated with any Foreign artists?
I was approached about collaborating on a book with some Japanese artists, that could be interesting if it happens.

What do you get up to when not producing art?
Sleep.

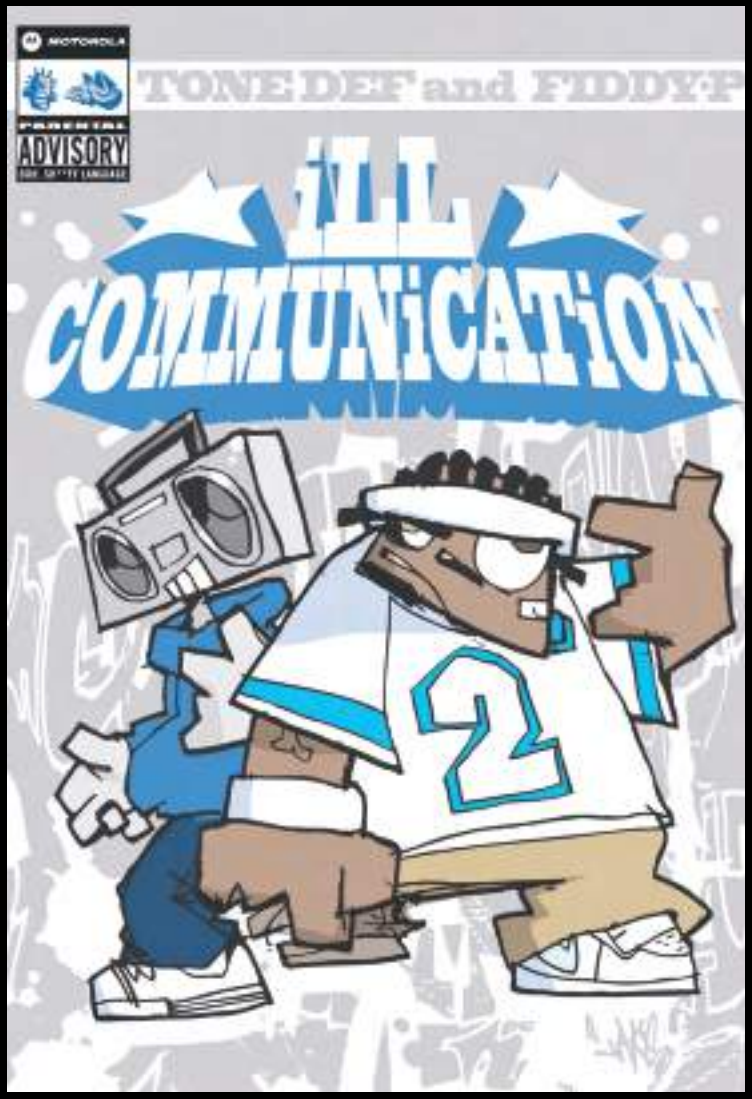
What are your thoughts on Australian design/art?
The last time I was in Australia was about 1998, so I'm probably missng quite a lot. The australian graf scene always looked really strong. I think there's loads of interesting design going at the moment, Perks and Mini, Monster Children…

Whats next?
About 5 years ago I came up with an idea for a kid's book that I still really like. So I keep thinking I'm about ready to start on that. I've been talking about a BADjUjU comic, so if I can find some time to concentrate on that…

Top 5 songs on rotation? This week?
Pete Rock and CL Smooth: 'Appreciate'
Isley Brothers: 'It's your Thing'
The Pixies:'Where is my mind'
Mr Complex + BizMarkie: 'Glue '

And all week I've been humming 'Raindrops Keep Falling on my Head' in the shower. Every morning. I've no idea why.

→ **www.jake-art.com**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A bit about yourself

I'm 32 years old, was born in Puerto Rico, and have lived in Chicago since I was 11. I got my start as an artist in the world of graffiti art and have recently begun to bring the focus of my work back to the guerrilla art realm. I'm highly uninterested in working as a commercial artist and am trying to steer clear of the corporate exploitation of my artwork as much as possible.

Do you have any formal traning? If so how do you feel it has helped you with your work today?

I attended one art school for a few years and got kicked out of another for 'not painting seriously', or rather, I got kicked out of a painting class. I decided that I was done with art school altogether at that point. I learned a lot of valuable stuff in school but mostly… from having my nose in my sketchbook and hanging out with friends that did the same. Do I think that art school is necessary? Not at all. In my opinion the most profound and authentic resonations of art come from people that have just spent time cultivating the connection with themselves rather than allowing themselves to be guided by others. Otherwise it's easy to come off as a clinical or watered down version of your influences. All shell with no filling. I think that you can be taught some formal principles of art but to really be an artist depends on you.

Did you study illustration?

No, I never took any illustration classes. I always tried to get the art teachers that seemed like they would let me do whatever I wanted. That's why I got kicked out of painting class. I utilized illustrative and graphic techniques to express what I felt were spiritual energies or ideas and that particular teacher wouldn't accept that.

Is there a piece of work you have produced that stands out as a favourite?

My favorite piece is usually the latest if it has been a successful one. So that would be a painting on paper that I collaborated on with Melvin Howard. We wheat-pasted it on a vacant billboard. He drew a hand and I added one of my birds dropping a blue heart into the palm. I think it turned out really nice. Cody Hudson and I also did a really cool street installation earlier that same day. It was another bird flying above these sort of abstract hills that were peeking over the top of a fence.

Are there other mediums you would like to express yourself in?

I would love to get a little formal music training.

Where do you get your inspiration from?

I'm inspired to create by a sense that I have that there is a lack of human warmth in the world and by the depression that that can trigger. The formal qualities of my work are inspired by the work of friends and other artists, and the observation of my environment.

What is your aim with your illustration?

For it to be seen as something that transcends illustration.

What are you working on at the moment?

Another painting on paper that will go out on the street somewhere. It's a blue-fleshed female figure sort of sleepwalking I suppose.

Do you have any advice for upcoming artists?

Be honest, be humble. There's a lot more important things in the world than proving that you can make some cool looking stuff. Try to make the goal of your work about more than just attaining some sort of rockstar status.

If you could collaborate with any artist who would it be?

I think that guy, Calma from Brazil. His work has that calm sort of introspective quality that I love. But I don't want him to come here, I want to go to Brazil.

Are there any existing or past artists you admire or have influenced/inspired you as an artist?

I'm always influenced by my close friends. I think one of my most pivotal moments of inspiration came from my experiences with my friend Greg Penrice's (his graffiti name was Drastic) drawings back in the early nineties. I don't even know if he draws much anymore but his drawings had a very soulful quality to them and it was then that I realized what it was that I wanted to achieve with my own art. Some current artists that come to mind are Eric Drooker, Chris Yormick, Dan Witz, Christa Donner, Sonik, Camille Rose Garcia, Twist, Reas, Espo, Alex One, Jeff Soto, You Are Beautiful…

Have you collaborated with anyone from outside the States?

I collaborated with Jade Palmer a couple years back. My friend Juan is a citizen of Mexico but I'm not sure if that really counts. He's lived here for a long time. I also went bombing with this kid 'Caib' in Sydney several years ago. That bastard never sent me the photos either.

What are your thoughts on Australian design/art?

I find it pretty offensive. Just kidding. I don't really organize art in my head according to nationalities. There's good and bad stuff everywhere. If I remember correctly the logo for Crocodile Dundee was awesome. I hope it's okay to play 'ignorant American' in this interview.

Whats next?

Planning a show in March with Cody Hudson, Juan Chavez and Mike Genovese. Also a show with Melvin Howard and Dan Ezra Lang. Aside from that just more street art for as long as I can afford to I suppose. Maybe try to get some new t-shirts or prints going soon too.

Top 5 CDs on rotation?

Right now in my studio I've got The Sea and Cake's 'Nassau', Sonic Sum's 'Sanity Annex', an Abyssinians compilation, Mike Ladd's 'Welcome To The Afterfuture', and Pink Floyd's 'Obscured By Clouds' all playing on shuffle.

What do you do when not producing art?

I used to produce music but haven't really had the time lately, same with skateboarding. I've been gardening with my girlfriend a bit. I try to leave the city as much as I can.

→ www.chrissilva.com

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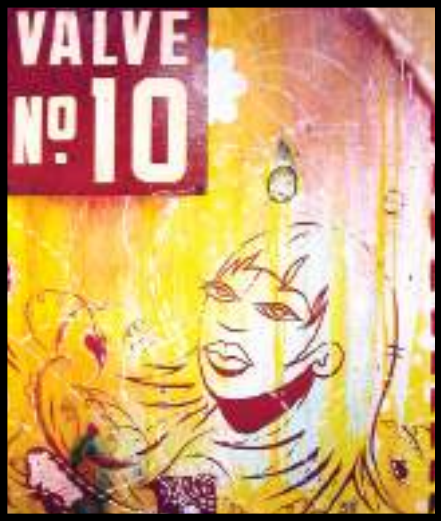
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COLLABORATONS WITH JUAN CHAVEZ, MELVIN HOWARD, CHRIS SILVA AND MIKE GENOVESE

COLLABORATONS WITH CODY HUDSON

COLLABORATONS WITH LAUREN FEECE

COLLABORATONS WITH MELVIN HOWARD

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Please tell us a bit about yourself?
I was born in Chicago in 76' and grew up, neighborhood to neighborhood. From, the projects to middle class areas I was always on streets and became involved with urban subcultures; skateboarding & graffiti. When I was old enough to leave home, I went on the road w/ a carnival. I traveled a Southern US Tour, as a sign painter & game manager. the carnival grew old and I moved out to San Francisco, CA. and sold suits by day and wheat pasted the Bay Area at night. An opportunity to move Quito, Ecuador, S.A., arose, so I moved home to Chicago and landed a position as a draftsman of architectural applications and raised money to move to South America. In Quito, I taught English & created new learning approaches for most levels of ESL. After a year, I returned to Chicago and worked as a consultant for a local sign firm. In Ecuador, I began evolving my thoughts about creating more substantial pieces. The cookie cut end of the sign business exposed me to different substrates & materials and positioned me within the industry. I started a small specialty hand painted sign business within that time, and began taking on larger projects and working on collaborative murals. The pace of production grew in to new opportunities and I found myself experimenting w/ new materials and approaches & producing collaborative projects w/ Chris Silva. I'm currently creating new works, personal & collaborative, taking on seasonal sign contracts, and shooting Chicago real estate.

Do you feel where you grew up has an influence on your work today?
Chicago is at the heart and soul of my work, but the environment also has had a big part in the influencie of my work today. The juxtaposition of the beauty & character of Chicago neighborhoods, memories of the travel, work & midway of the carnival with the exposure to the sign industry play a big role in what I make.

Do you have any formal training?. If so how do you feel it has helped you with your work today?
I have no formal training in art, but in industry, i do have a background in the sign business, and its helped me profusely. From substrates,materials and process to the marketing and administration end of it. I put my experiences to work and incorporate it into my studio, street and collaborative efforts. It's proved to be somewhat associative.

Did you focus on illustration while you were studying?
I did focus on illustration while i was working. In place of college i joined a carnival for few years, traveled and tried my hand at different career moves. During the adventure I worked on hand lettering concepts and continued to draw, implementing my experiences into hopeful future projects.

Please tell us about highlights or your favorite piece/collaboration so far?
Chris Silva and I just finished a collaborative piece ('Welcome to the Machine'),for an upcoming show, that I'm hyped on. It's an aluminum panel painted w/ enamel 72' X 28'.Also, the collaborative efforts of Juan Angel Chavez Cody Hudson and Chris Silva for our show in March 2005 , ('Tragic Beauty'- Open End, Chicago).We're transforming a 4000sq, ft. space within the theme of tragic beauty.The foresight of the imagery & the experience of the collaboration of our personalities, mediums & disciplines, also has my blood flowing.

Are there other mediums you would like to express yourself in?
Not now. I'm juggling a few particular mediums and trying to fuse them together.In the future maybe, light metal foundry work and landscaping would interesting to pick up.

Where do you get your inspiration from?
I draw my inspiration for content from social commentary encompassing hope and/or despair, from the bill payment center line to Bill Cosby's criticism of Black America to speeches by Martin Luther King Jr. As for materials,process and technique I tap the sign industry, the alleys & junk stores of Chicago.

How did people respond to your first gallery exhibition?
It was a group show so the impressions were a bit spread but toward the end of the night we muscled a lady into buying a piece of mine and everyone seemed content. The main question was what is this & what does it say and ? In my opinion it was a good response.

What is your aim with your illustration?
My aim with illustration is to create work that represents a theme of hope and/or despair. I want to create more work that is inviting as an experience versus something that can just be photographed and broadcasted in print and/or for the web. Something that requires more time to figure out and to understand; provoking the viewer to become involved.

What are you working on at the moment?
I'm working on a couple pieces for an upcoming group show here in Chicago. One is a multilayered, pyrograph detailed, with fabric and found objects, assembling this sort of decorative pc.The other is basically the same thing nicks the fabric & in the context of 'The Audacity of Hope'

What advice would you have for an upcoming artists?
Keep working, stick to your guns, and pay attention to the administrative end of the work.

Have you collaborated with any Foreign artists?
No.

What are your thoughts on Australian design/art?
To be honest I don't know much about Australian art and design, I've seen a lot of street installations coming out of Melbourne and Sydney. What I do know is that there's definitely a high frequency of work coming from the down under, but not one person or body of work sticks out to me more than the other. It's something I'm interested in learning more about.

Top 5 songs on rotation?
The rotation of music in my mind is, 'Blue eyes crying in the rain'-Willie Nelson, ' Dos Gardenias' -Ibrahim Ferrar,' Blue Train'- John Coltrane, but this version I heard in a random park in Philadelphia. 'Jackson'-Johnny Cash, 'Spottieottiedogaliciuos'- Outkast

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What do you do when not producing art?
Looking for content & materials while try to find leisure, and real estate photography.

Plans for the future?
I plan to maintain a good frequency with production and to make more time to relax and travel.

→ www.genovesestudios.com

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La Cocina

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collaborative public installation
w/ juan angel chavez & cody hudson
Blue Island & Wolcott, Chicago

Art and design are an intrinsic part of Linda Gregoriou's approach to property development. As part of a recent 6-storey office/retail development in Kings Cross, Sydney, Gregoriou commissioned Australian artist Suzanne Nori to work on a giant art wall. She also secured one of the last billboards in the area to be used to as a public exhibition space for contemporary art. Aiming to contribute to urban culture she believes that good design adds both commercial and aesthetic value. She contributes her success in merging these two components to her upbringing – her father's entrepreneurial and her mother's creative sensibilities.

Gregoriou has a keen interest in Australian culture and identity. She is a collector of contemporary Aboriginal Art and enjoys the extremes of Australian lifestyles, having spent time in remote Aboriginal communities, living and working in the city, and travelling along the coast, which inspired an award-winning book of portraits 'Surf Gods'.

Have you always tried to combine the creative and commercial aspects of your work?

I have always been obsessed with cities and I suppose that's the basis of where I am coming from – a cultural, social and design aesthetic. I started at University doing geography, my focus was third world cities, urbanism and design. I did a post graduate in planning and urban design. I can remember at uni wanting to be a property developer and people would say, 'you're an idiot why would you want to do that?' It's because you actually have influence over the way the city is developed and designed. Of course there are outside factors such as capital, state regulations the market... The way I like to work is to set the agenda and for others follow, and I have done that on a number of projects. After I finished my first degree I went and worked for a real estate agent in Melbourne, Prahran and Toorak. The reason I chose that area is because I could do a lot of industrial, commercial and residential real estate. I feel it was one of the best things I have ever done because it taught me to negotiate and the machinations of the property market. I did it for about ten months and now I am really good at reading people, knowing what they are about, which is something you really need in this business, as well as negotiating skills.

I then started an international publication and design Journal 'Polis' which had a great following and success. The name stood for 'city' in Greek. It was quite a unique experience because it looked at cities from a multi disciplinary perspective – art, architecture, economics, geography, landscape and overall design. It looked at Australia and where Australian cities sat in the Asian region and played on (the then Prime Minister) Paul Keating's reference to Australia as 'the clever country', focusing on Australia as part of South East Asia. We ended up having some of the best urban thinkers and writers on board doing stories for us... From doing the magazine we discovered that, compared to Europe, where architects were burdened with history and tradition, Australian and Asian cities were much more modern. There is a feeling that anything can happen.

Working on the publication then led to being invited to work on the Sydney Olympics... which, for me, was a matter of marrying economics with a design aesthetic... I worked on the masterplan for the spaces in and around the village. We set up a studio, which showcased the best of Australian design. Amongst the designers we had artists and internationals such as French Architect Jean Nouvelle, local Architects, Landscape Architects, Sound Engineers, Artists, Economists, traffic planners who all worked together in groups of 5 or 6. They designed the main site, and then we went through a process of refinement where one design element rolled into another. That's the first time the Olympics were designed in that way, and I used Polis as the inspiration.

Had you worked on anything of that scale before?

No, nothing like the Olympics. But I had worked overseas in Singapore and on Master Planning and strategic planning in St Kilda, Melbourne. At the time I was studying 20th century architecture, which was innovative and forward thinking in '88-'89. Everyone else was looking at heritage federation.

When did you start doing your own developments?

During the Olympics. I was outspoken about design in the press and at one point I had a defamation suit brought against by an Architect... I wanted more than one person doing the design so he filed a lawsuit against me. But I wasn't going to let anyone tell me how to run things, and being passionate about what I do, I ended up buying my own property development in Surry Hills, that was Albion Street, so I used to run back and forth between that and the Olympics. It taught me a lot about development, that you have to be there and devote yourself to it so you stay on top of things.

What is your approach to development in terms of design? Can you tell us about your latest project?

It's a six storey building in Ann Street, Kings Cross/Darlinghurst across from the Coke sign. I ended up wrapping corten steel around the building like a Chinese lantern. I always work closely with the architect. The building had beautiful concrete ceilings which reminded me of the work of German painter Anson Keefer. And most people would cover a concrete ceiling but we wanted to leave it exposedÒ Every weekend when we were working people were coming down to have a look. Some ended up copying us, but I guess that the biggest compliment you can get. Now it's become a trend.

How have you found working in a male-dominated environment?

I think I spend 80% of my time stroking men's egos (laughs), wether it's financiers, bankers, valuers or sub contractors. It is always about trying to get the best out of best out of people. Men are usually confronted when they see a woman on site at first, they do get used to it, but they will try it on. Different trades have different people working, like construction, the demolition boys are usually the toughest, the chippies and carpenters are usually chilled, they're often surfers. The plumbers are usually in bad moods, they're dealing with shit all the time (laughs)... Anyhow, I remember a British plasterer who was the ring leader of his gang on site and they could not deal with the fact that there was a female on site. And I remember taking them all out for drinks to catch up. The nicest compliment I had was from, what is it Garry? he came up to me and said ' mate, you're tough but your fair' ... It was almost like saying your 'one of us' . Being accepted.

There is another story with labourers that I started playing pool with every Tuesday night. Labourers are integral to a work site, they keep everything tidy and flowing. And I used to ask them if I could play pool and they would say no you're a girl. So I went and got a private pool couch and learnt to play on a full size table. Three months later I asked them again not letting them know I had had coaching. I was determined to prove to them I could play, so eventually I played the guys and beat all of them including Michael (the ringleader), and they ended up making me a pool cue that they lathed and built themselves. For me, that was probably the best gift I had ever been given.

→ Interview _ Luca Ionescu

→ www.ftbgroup.com.au

13 KIRKETON ROAD, DARLINGHURST, SYDNEY AUSTRALIA

Emily Kngwarreye, Alalgura Country, 1994

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Please tell us a bit about yourself?
Travis Merrill Millard, born Sept.16, 1975. Grew up in the Lawrence/Kansas City area. Moved to Brooklyn, NY in spring 2001. Currently living in Los Angeles. Started Fudge Factory Comics about seven years ago. Seventeen Magazine 25 Hottest Boys of Summer, top 5, 2002, (lied about age). I like to sniff new shoes and books. Sometimes I dip my hand in the giant bucket of dried beans at the grocery store because I like the density. I have a tattoo on my tooth, (bottom right molar).

Do you feel where you grew up has an influence on your work today?
For sure it does. Aspects of the Midwestern/rural code are engrained in me. Growing up in such a conservative area, 'fringe culture' wasn't easily accessible. The struggle to get that new punk tape or rap tape, or Thrasher issue was treasured. To myself and the tightly knit crew of friends I had, the bands we played in, art we made, jokes we told, words we wrote, drugs we did, were what kept us defiant and strong to avoid becoming like the rest of the community. I still talk to those guys almost every day.

Do you have any formal training? If so how do you feel it has helped you with your work today?
I started out studying graphic design and illustration at the University of Kansas, but felt like I wasn't gelling with the curriculum, so I dropped it to focus on printmaking. I learned some valuable knowledge from all my studies, but looking back, the most important time I spent was exploring the printmaking department. I don't have the facilities to run prints like I used to, but many of same notions still apply to the way I work today.

Please tell us about highlights or your favourite piece/collaboration so far?
I used to teach cartoon classes to Kindergarten – Sixth grade at the Lawrence Art Center in Kansas. I'd have a table of several K-2nd graders, goofing and doodling along with them. After a few minutes I'd do a little clap dance and 'Push it along'. Then we'd all move the books one to the left, and keep doing that every couple minutes until it circled the group and returned to you. At first some got selfish about somebody else touching their masterpiece, but by the time it got back to them everyone was excited about the results that they were a part of. It definitely jazzed the kids and I left every session inspired. Rich Jacobs is also a guy I love to collab with. That dude's a hoot.

Are there other mediums you would like to express yourself in?
I like to have my hands in a few jars of fudge at once.

Where do you get your inspiration from?
Family. Talking with friends and their art. Walking/skateboarding around and lookin' at stuff. Old blues and folk records. Experimental music. Some authors. Found objects.

How did people respond to your first gallery exhibition?
I didn't really start showing my work until I moved to New York. The first real exhibition I had was a split show with Shepard Fairey at Max Fish. The crowd was thick and it seemed more like a rock show than an art exhibit. I get kinda claustrophobic in tight spots, so I spent most of it on the sidewalk out front. The crowd was there for Shepard, but I think they looked at my stuff too.

What is your aim with your work?
Free association, communication, surprise, tummy tickles, content, and lettin the good times roll.

What are you working on at the moment?
A couple personal book projects I hope to pull off by the fall. An upcoming solo exhibition in LA, a small group show in San Francisco and a split show with Toby Huss. Some free lance projects. Eating a banana, maybe later a shower, maybe not.

What advice would you have for an upcoming artist?
An investment in Ramen noodles is an investment in your future. Stay positive and connect with your friends.

Have you collaborated with any Foreign artists?
I haven't exactly collaborated in the strict sense, but I keep in touch with some arty pals over the ocean.

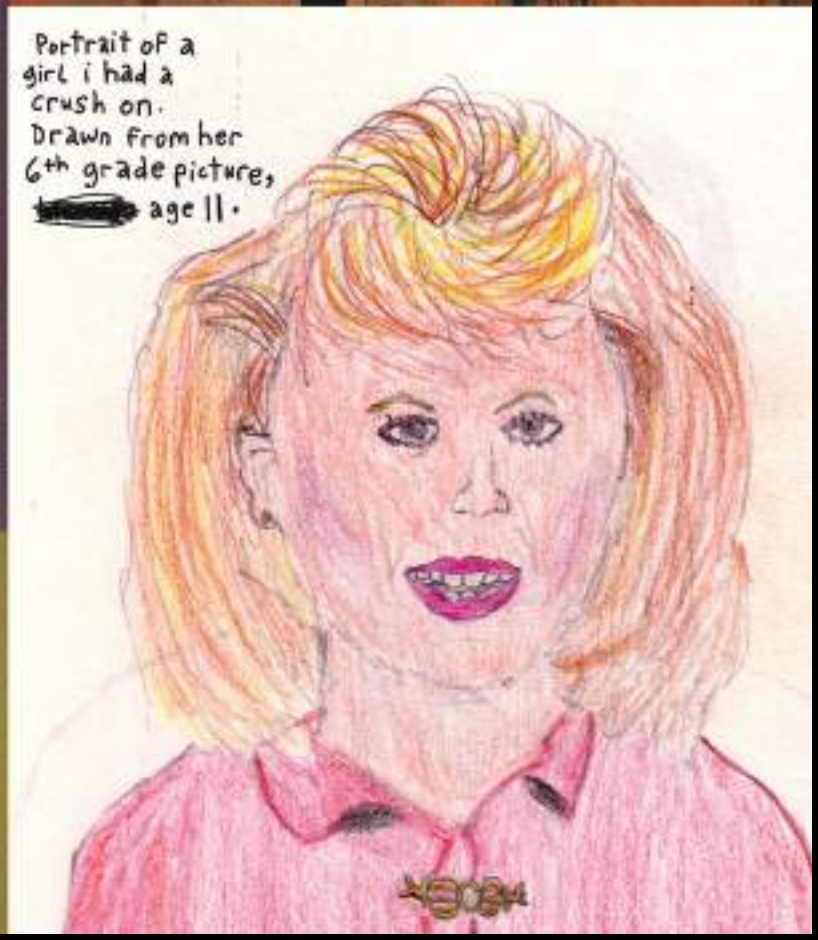
What are your thoughts on Australian design/art?
Honestly, Refill caught my eye a while ago. I liked the size, shape, design, content, and taste. YES, taste. I ate the last three issues with a little butter and some salt. Empty is a super nice book too. Those Design is Kinky folks seem to have a finger on the button. I think you're all a real good bunch.

Top 5 records on rotation?
Ariel Pink's Haunted Graffiti, 'Worn Copy' / 'House Arrest/Loverboy' Animal Collective, 'Here Comes the Indian' / 'Sung Tongs' Black Dice 'Creature Comforts' Skip Spence, 'Oar' Steve Young, 'Rock, Salt and Nails'

What do you do when not producing art?
No such thing. Always fudging. Sometimes sleep.

→ **www.fudgefactorycomics.com**

IRATE
DEMO


Portrait of a girl i had a crush on. Drawn from her 6th grade picture, [redacted] age 11.

PROBLEMS

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(O H 5 16 1 - 8 1 8 P 1 0
2012
WORM
GUTS
ANDREW

collaborations with a table of 6 kindergarteners.

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Can you give a brief history of the Bode family and how you got into drawing etc?

My dad drew from a very young age to escape his terrible upbringing. He lived on the street a lot with his sister Valerie, and two brothers, Vincent, and Victor. To escape his father who was a frustrated poet who drank a lot and often beat the kids, their mum was always working so the Bode kids would run wild in the streets of upstate New York looting and vandalizing and torturing animals. My dad being the more sensitive of the Bode kids began to draw to escape his harsh world and create a new one that he could go to of his own design. Thus the Bode universe was born. By the time Vaughn married my mum Barbara he was a commercial artist with a crew cut doing sucky jobs and dreaming of one day being published. But that was still a few years beyond his grasp. I was born in Utica NY Feb. 1963. That same year my father self published his first book Das Kampf. Only 100 were made and he gave most of them away. A copy can go for up to $US4800 nowa days... so it began. as I grew up he would place me on his knee as he was drawing and occasionally let me colour something he was working on, holding my hand steady of course. I have a mark on my head from jabbing a pencil into my forehead during one of these sittings which became my first tattoo at the age of three I cried when that happen (I think).The lead is still there embedded in my forehead, so later as I got older, Vaughn would give me 50 cents a page to do comic strips for him. This encouraged me to want to make a living at it. I guess that answers that...

Was there ever any doubt that you would continue drawing the characters your father created?

He wanted me to do my own thing but he was always proud that we would be Bode and son. So yes and no. Yes I would carry it on, but I would lean more toward the triple-x and shock value material that my dad was rather soft on.

Did you feel pressure as an artist because you were Vaughn's son?

When he first died I did; I was only 12 and I felt lost and alone. At the same time I had to step up to the pedestal and try and wear an oversized crown. I became a hermit and shut my friends off and drew a full colour strip each day for years and years, relating only to my mum or my dad's old friends and peers. By 15 I was colouring my father's un-coloured material for Heavy Metal Magazine. I'm sure I am the youngest artist to ever work for that magazine. The pressure helped and I excelled...

Can you tell us a little bit about your relationship with your dad?

We were best buddies. Back when he was alive we would always go on adventures and he would tell me made up stories about Cheech and the bear over the mountain. I have fond memories of us.

Have there been individuals who have supported and helped you along the way as an artist?

Larry Todd was one. He was my father's apprentice and a great underground cartoonist himself. Larry would do paintings from my dad's drawings; they did the covers for classic monster mags like Creepy, Eerie and Vamparila in the 60s. After my father's death in 1975 Larry filled in where my father left off and continued to teach me story line and painting techniques and marker blending. My mum was also a great supporter, although she didn't want me to pay too much attention to Vaughn's work. But I was always drawn back to it.

When was the first time you saw Bode characters being used in graff and how did it make you feel?

At first I was amazed when I saw a nonstop in NYC in '82. I thought it was a fluke but then I saw it in San Francisco and I felt that maybe they were rippin' us off. Then I realized it was more a decorative addition, an extension of our influence on pop culture. I became friends with legendary graff artists like Dondi, Seen, Zephyr and Revolt many others were to follow, Mare 139, Quik, Stan and Tracy. All good friends, all extremely talented, most of them don't do Bode characters anymore.

For the past few years there has been a tribute to Bode at the annual graff event in Bridgeport. Can you tell us a bit about this?

This was brought about by sket 1 who organized the first Bode tribute in June 2001. I heard about it through artcrimes and sent sket an email saying it wouldn't be a true Bode tribute unless I endorsed it and painted at it. He was thrilled. I teamed up with two of my graff friends Revolt(NYC) and Pasche(Cali) and we did a Bode production that year along with about 20 other artists. Henry Chalfant showed up and interviewed me for the Style Wars DVD. My interview became a tribute to Dondi in the Dondi testimonials. We have done a Bode tribute every year since . I also did a tribute early in 2004 in Barcelona with my buddy Allone and the bandit crew. It is such a trip to be at these things, to see homage to my father... it's hard to explain, but it has evoked tears a few times.

Will there be Bode figurines released?

The kidrobot has come out with 10' vinyl Cheech in various colour runs: a traditional version, a black and white glow in the dark and a gold edition in a money sack! Mike Company out of Japan in affiliation with ToyTokyo are doing the entire cast of the lizard of oz in 5' miniatures, poppy and rag bag, the scarecrow lizard, the scared ass lion, the tin punkerpan, toto (evil and good versions) and the wicked bitch. All should be coming out in 2004 – 2005.

What have been your most memorable exhibitions/collaborations to date?

Cobalt 60 because it was the first character I revived and it got me a job at epic illustrated (marvel) at the age of 19. I really liked working with the guys from the shock rock band 'gwar.' We did a story together called the hunch back of cunnilingus. I'm very proud of that piece; I also pushed them into doing their first x-rated comic book. Up 'til then the band only did r-rated comics. The lizard of oz is my crowning achievement, a prophecy and a book that took 30 years to make. My dad's last piece of art was the cover for the book, there were no notes or story lines or additional characters to work with. I had to single-handedly do the whole interior of the book. It took three to four years to complete the 50 full-colour pages and it had to be top notch, better than what dad would have done, otherwise there was no point. I'm confident it is and he would be proud. This is my swan-song so far in my career.

What do you do when you're not drawing?

I tattoo custom Bode pieces on people and do graff murals and paintings and etchings. I also do the Bode's cartoon concert slideshow, play Zydeco accordian and boogie woogie piano Jerry Lee Lewis style.

Top 5 tunes?

Lock it in by Beau Jauque (zydeco god), Great balls of fire by Jerry Lee(the killer), When you want me to stay by Sly Stone(funk king), Exodus by Bob Marley (prophet like no other), Broken English by Mary Anne Faithful (rock slut)

If you could collaborate with any artist who would it be?

It would have to be my dad. To work with him would have been a thrill; it would have been lightning and fire. I was just too young.

Graff artists and comic artists you most admire....

My favourite character artist from graff has to be mode 2. He embraces the sexy Puerto Rican women and the big bottomed girls in his drawings. I love that a lot of his characters look like my wife Molly and my Bode broads look like her too in most cases. I also admire Cess from FX crew in NYC he has a knock-out ability to do anything. My favourite comic artists is Mobious. I love his full vision illustrations.

What inspires you in your art?

Tits, my father first taught me to draw them when I was seven years old.

How have people reacted to the lizard of oz?

It got a full page write up in the front section of the arts in the New York Times, that was a start. Now that the book is out, people have been buying more Bode than in the years before. My mum gets the royalties from the erotica books and said she just got a big check from fantagraphics. A brand new book featuring the messiah Cheech wizard is out, and the buzz is that it's a graffiti bible for the new millennium. Cheech is unstoppable.

What are your thoughts about Australian design and art?

I have received emails from graff artists in Australia and the scene is hot and the art is awe inspiring. It's nice to know graff has made it to the other side of the globe from where I'm sitting right now.

Any plans to travel out here?

If a gallery or a club would like to do a Bode show, and/or my cartoon concert slideshow, I would love to come out there. Give me an email to my site, markbode.com

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What does the future hold?

I wanna see us animated and become so big that we have to start the first adult theme park in America. My best to the folks reading this…

→ Interview _ Emmett Keane / Luca ionescu

→ **www.markbode.com**

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BIRDOG BRAINBUSTER
CREATURE BUILDER
NO.1
DEAD BONE

COCO
GROW
by VaughN BODE
"DE GROW ON
COW GRASS"

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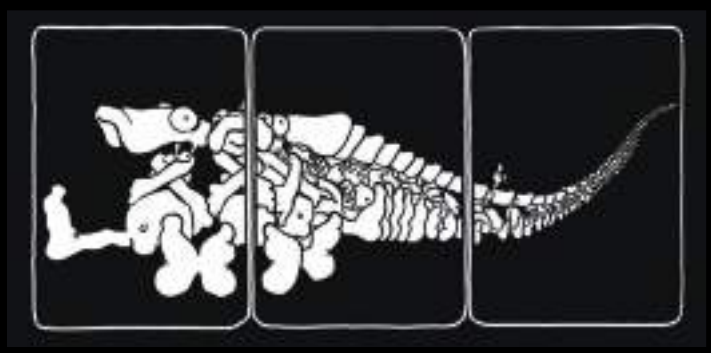

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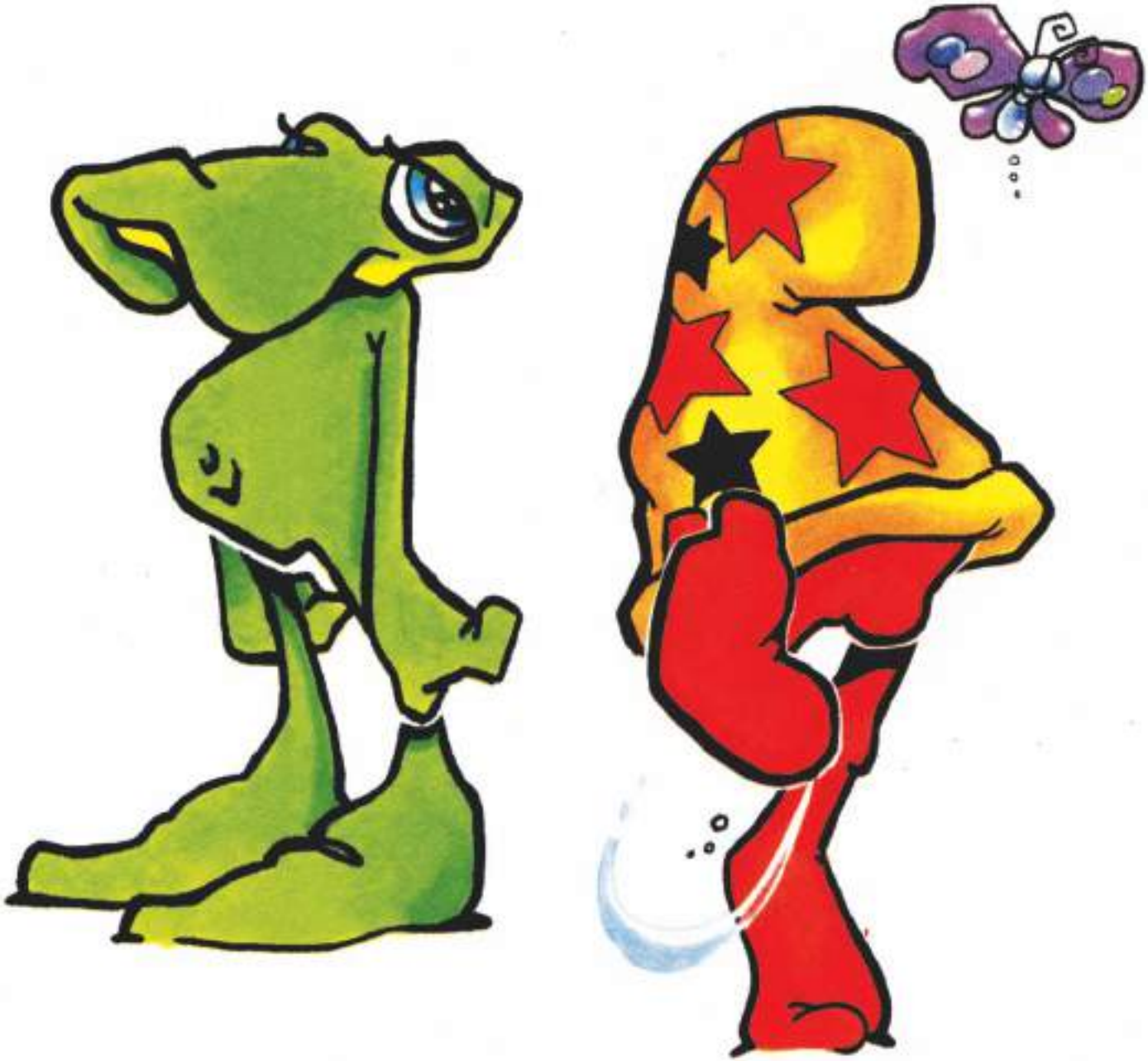

Can you introduce yourself?
My name is Otis Chamberlain. I was born and raised in the South Island of New Zealand (Aotearoa). I've been residing in Wellington for the last 9 years where I have found myself at home making pictures and sounds of various kinds.... I am old enough to know better.

Do you think growing up in the South Island has had an influence on the work you produce?
At a formative level - yes. My first punk-ass years were spent in smalltown Timaru (Top Town '87 AND '88!) – it's all about rugby, bogans, rugby, gambling, gangs, retired ppl.... and more rugby – so those who skated, made art or played in bands were pretty much considered weak and girlie.... Being as separated from the aforementioned as possible I think made those favoured activities more special at the time. A great portion of what I now perceive as art and music is born out of an early exposure to skateboarding (deck graphics, the mags and videos etc) and also music, high school punk bands etc - the associated culture. It appealed a lot more than the cult of the oblong ball.

Did you study art formally? How has this influenced your work?
In highschool my form-teacher let me sit in on and 7th form art classes - does that count?. I attempted a visual communications diploma after that but was failed. Back then my head was more focused on playing drums in metal bands and getting stoned rather than exploring a professional artistic career. Over the last decade my creative thoughts and notions have been broadcast more through playing music or drumming, it wasn't until 2002 that I actually remembered how much I like to draw.... In retrospect I wish I'd stuck with the institutional route, mainly due to the current lack of technical or mechanical process, but now everyday is a crash course in something new. I absorb things better from trial and error than being shown. The physical making of an artwork always seems to boil back to some kind of discipline, and personally, I can identify what areas need attention.

Did you focus on illustration while you were studying?
I always loved to draw funked-out faces and hands, but in highschool I wasn't consciously trying to follow any specific aesthetic path, I was still working it all out... My early sketches were half doodled renderings of much bigger pictures in my frequently irie skullpea... although the best ideas always did, do, and will start with a pencil and paper.

Why graffiti as a form of expression?
I love tags and bombed graff, but I'm not a writer in that sense. I am heavily influenced by many aspects of hiphop and graffiti culture but for me it's more about characters than words or namesakes. I like text in a pictorial sense – tags that are pictograms of something – but if I'm putting something up in public, I feel I'm more efficient and true to the rendering of my images if I'm creating them with a stencil, wheatposter, or a marker. The disciplines and rules are different for graff-writers. I have a huge respect for the way they engage a surface, their sense of scale v's time, and producing a tight piece on the spot - spontaneously. But that's just not how I work...I much prefer to fuss and fart around with an image before sending it into the flux, that can potentially be days with some pieces.

Do you consider yourself an artist/graf artist/ illustrator or all ? Is there a difference, and do people have a different vibe if you say you are a graf artist as opposed to an illustrator or artist?
In reality only a handful of my characters will make it to a wall. In that respect I'm more of an illustrator. More recently, I've been doing more brush painted works, mixed media stuff, illustration for print media, cd covers, flyers and posters etc. As a result my in-house operations have stepped up considerably from a year ago and I'm now focusing on different processes and approaches in the studio, rather than outdoor actions. In terms of artist niche: commercially, the broader job description will always win more bread and butter work (i have a habit of spending rent on materials so any self-generated income is good) but as long as the outside world is the largest existing gallery, I will continue to hang stuff where I think it fits in.

Why the name Mephisto Jones?
In German folklore, the devil Mephistopheles tempts Faust to sell his soul in exhange for knowledge and power, much like the devil who cheated Robert Johnson out of his soul at the crossroads... I always dug those kind of stories. The abbreviated name Mephisto also lends to theatric villainy. Jones is just the person next to you, the next nameless number, John or Jane Doe. I guess I just like the juxtaposition of the two words - ying yang.

How do you find the support for Art and the medium in NZ?
I think the internal support networks are pretty consolidated.... It's not rugby or sport etc, so artists here have to push a little harder for outside support and pool together. Often things happen implosively, which seems to make the scene stronger. As an inherent trait, Kiwis are pretty self sufficient creatures and a lot of quiet personal revolutions happen. Many great ideas precipitate on 'something out of nothing' budgets then evaporate just as quickly. The current government may throw money at art related endeavours occasionally but mostly it's where 'they' think it's needed - usually at the mainstream stuff. 'They' will dish out dollars for creatives sitting in the 'frequent-flyer' funding bracket, or where it might spit-polish the culture/tourism apple. 'They' also selected a 'port-a-loo' to represent at the Venice Biennale (...hmmmmm?). But I think the funding bodies here in general should be more tuned in to the illegitimate children who are talented enough to be sidestepping the instituted channels and doing great things right under their noses (without diploma, Bachelor of Arse or $100,000 auction reserve etc).

Please tell us about highlights or your favourite piece/collaboration so far?
Since I engaged art seriously again in '02, I've had some mad opportunities present themselves, here and abroad. Mostly music related so it's all cool. I enjoy doing that kind of stuff - portraiture for bands and deejays etc and also for a lot of the local acts here in NZ as well... As for my fav piece, the last group show piece was as close to what I want to be doing as I've come thus far – tight lines and grimy textures and more emotive. The show was called 'Vanity Case' and the image was pretty dark and moody by comparison to my usual subject matter, this ghostly sad and broken girl clutching at butterflies in her empty stomach - her soul draining down to the floor - it was a depiction of selflovesickness. I like a dose of darkness now and then.

Are there other artistic endeavours you'd like to pursue?
I would love to paint at live shows (gigs) - I can see a great synergy happening between a band or dj, a visual artist and an audience over the course of a one-hour set, especially in a live context with

everybody vibing off each other. Something from nothing happening before your eyes. I've also spent many years taking the graphics OFF skateboards, I would jump at the opportunity to turn that process around in a second.

How do you go about producing a piece?
For a stencil: usually pencil to paper first then when its cookin', scan it, enlarge it and spit out A4 jigsawpuzzle pieces. Do the jigsaw, trace onto acetate, cut, spray and Presto! 'here's one I prepared earlier' - otherwise, process is my eternal learning curve.

Do you create all your work by hand or do you do stuff digitally also? If so, how do you find working on the comp as opposed to by hand?
I prefer the handmade work, although a 'puter does speed up certain processes. Minimising the time spent at a computer can be a discipline in itself. I like using them as a compositional tool, but tend not to allow myself to get too bogged down in effects and such. I'm not a 3D animator - I paint so it feels more honest if I keep it manual. Plus it can be too easy to get lazy at the helm - photoshop overtime can cause creative cancer.

What inspires you?
Skateboarding, motion, beats, riffs anything you can get a flow going to - a lot of different music for different reasons (Relapse to Motown), old things (movies, antiquities and retro etc), video games, fringe cultures, the thing that doesn't work right or sit properly amongst everything else. A lot of coffee and 'erb.

Can you tell us about your first experience exhibiting at a gallery?
It was pretty lo-key. I was used to audiences from a musical perspective, but inviting people to my 1st art show seemed like a personal gag: 'I'm having an exhibition - hahahhahah, er yeah - come down'. But I had positive feed back, enough to know I was doing something right and to keep with it.

What is your aim with your illustration?
To refine my line-thickness approach and feature exaggeration style so it becomes more uniform through the various elements of my work. Also, in the past I've done a lot of singular icons or subject matter, I really want to produce more time honoured stuff – full on scenes, lots of characters and events in the same frame, something that might take me a year to finish - chip chip chip ... That would be grand.

What are you working on at the moment?
Right now: b+w poska characters on big wheat-paste posters - straight off the roll. The property developers here in central Welli are hell-bent on turning the central creative hub into Melrose Place. Prefab tuppawear-like apartments are chewing up the old warehouses and artist/bands haunts, it's mental - I feel a lot of the special sauce has been squeezed to the outskirts (in search of low rent housing etc) and it seems to be weakening parts of the scene. I'm presently working on characters that hopefully draw more attention to this occurrence and that maybe will reiterate that there is plenty of sauce left. I know you can't stand in the way of progress, but I believe you can nudge it in certain directions now and then.... So yeah, that and I'm painting a skateboard for the guy who gave it to me originally. I rode it to shit, gave it a lick and soon I'll hand it back with a fresh new graphic, full circle! Musically: about to release a couple of 12inch records - one of the live bands I drum in (Ill-phonics - soul funk stuff); the other is The Moodswingers - retarded beats with my main strobie Toby from the Fat Freddys Drop camp. Easy now!

What advice do you have for upcoming artists?
Get off your lazy arse. Haha! - speaking form experience. Good things happen when you actually do them. And don't let the tools of your craft shape your original ideas too much (ie: 'rightclicksaveasatosis' - this disease can be contracted with one 'bite').

If you could collaborate with any artist who would it be?
Howell, Kinsey or Doze would be super ill, but I can't lean in any specific direction indefinitely there.

Are there any existing or past artists you admire or who have influenced/inspired you as an artist?
Twist, Jeff Soto, Justin Bua, Mode2, Mitch, Emond, Phibs, the House Industries team, Mystery - all full of flavour. Locally - Bill Hammond, Ymre Molnar, Simon Morse, Martin Emond, Misery, SP23, deus, Fisforfun, Brad Williams, Toby Morris, Matt Pitt... damn - truckloads, too many to list. I love tweaked out characters.

Have you collaborated with anyone outside of NZ?
Inadvertently, with Mitch on some album art/design for Mark de Clive Lowe's new album (I supplied the painting - he did layout/text). But I haven't really got in and mixed it up on a physical panel with anyone just yet. Although I have a show that I'm lookin forward to in the pipes for early '05, but can't name names yet or knowing my luck I'll probably jinx it.

What do you get up to when not producing art?
Make music, skateboard, watch movies, smoke peace pipes, air guitar, dream, enjoy the company of friends, watch mysterious people, and eat fried chicken (...mmmm chicken)

What are your thoughts on Australian design/art?
I don't think I'm informed enough yet to have an opinion on the Australianess of it really, although that cat Phibs is largely responsible for my desire to start putting big characters in public - he can stay. I'd love to come back across and do something soon. My last time there in Melbourne, I was only beginning to think about pictures again, but the street art there is rife. It kinda jumped off the walls and grabbed me by the fluffy-dice, so I would have to say Australian street art has been instrumental in my motivation to do it.

What's next?
A good word to yell out when drunk in karoke bars... errr, just keep pushin' myself, do the work, try to travel a little more - more exhibitions and stuff, formulate a proper business plan and get more money savvy, get into doing more apparel, printmaking, installations, 'live' painting... just keep learning and doing it, as long as it's fun.

Top 5 songs on rotation?
Meshuaggh - 'I', Madvillain - 'accordian', DJ Food/Pointer Sisters - 'pinball number count', The Roots - 'boom', Cephalic Carnage - 'lucid interval'

→ Interview _Luca Ionescu

→ www.mephistojones.com

WEAPON
OF MASS
HUMILIATION

DANGEROUS

WALLS HAVE EYES

WHAT'S
OLD
LTD?

F.

01

02

05

REFILL ZERO FOUR

FEATURE ARTIST _ MEPHISTO JONES

WWW.A-SEVEN.NET MAIL INFO@A-SEVEN.NET
ART DIRECTION A-SEVEN DESIGN TEAM KAKIHARA EGOSHI FROM CWC
IMAGE CREATION AZERO SCANNER URL WWW.AZERO-SCREEN.COM
DESCENTE CUSTOMER SERVICE CENTER
TOKYO 1-4-8 MINAMI-AOYAMA MINATO-KU TOKYO 1718580 JAPAN TEL 03 5979 6101
OSAKA 1-11-3 JUNOJI HIGASHINARI-KU OSAKA 5438921 JAPAN TEL 06 6774 0359
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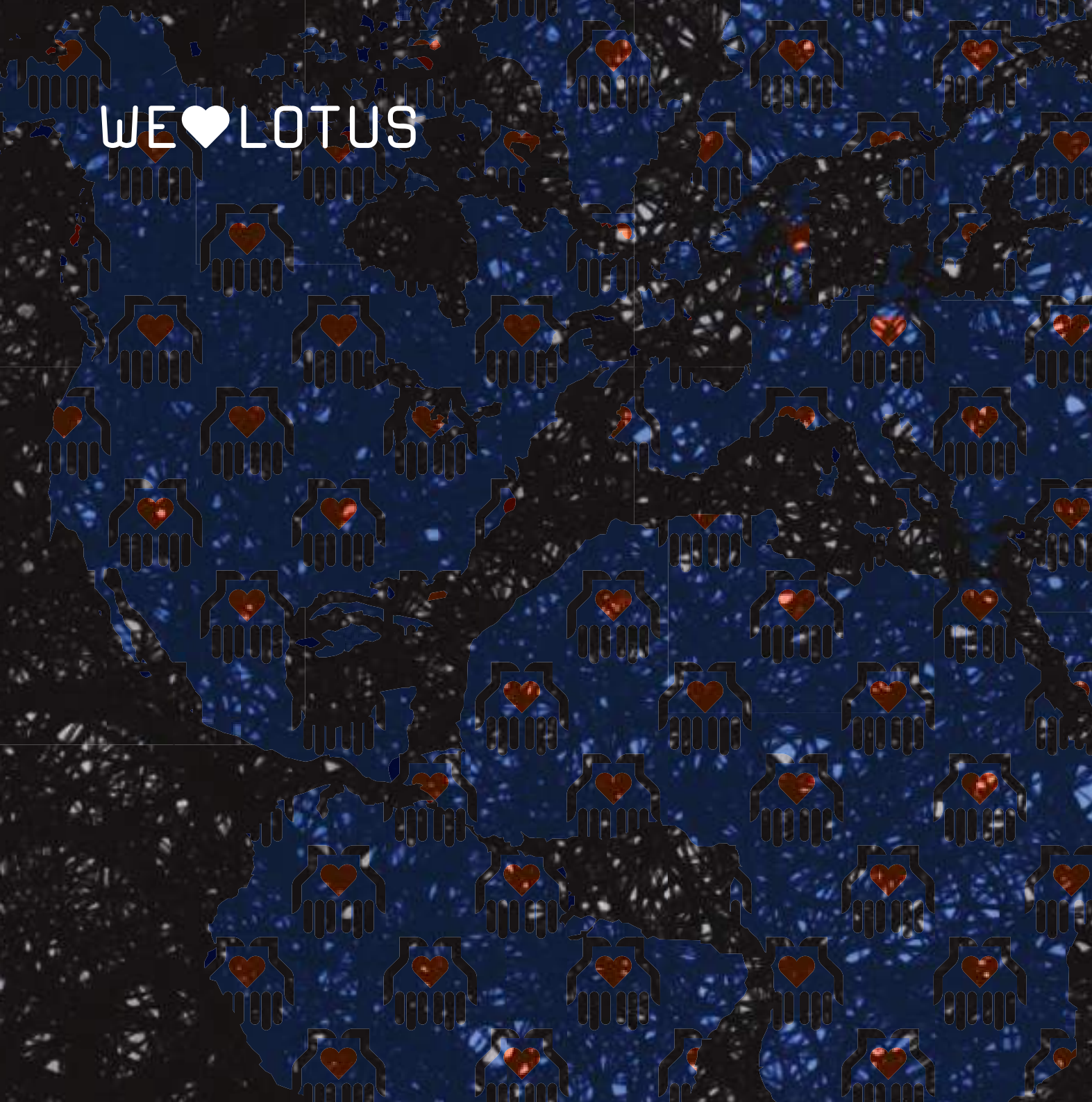
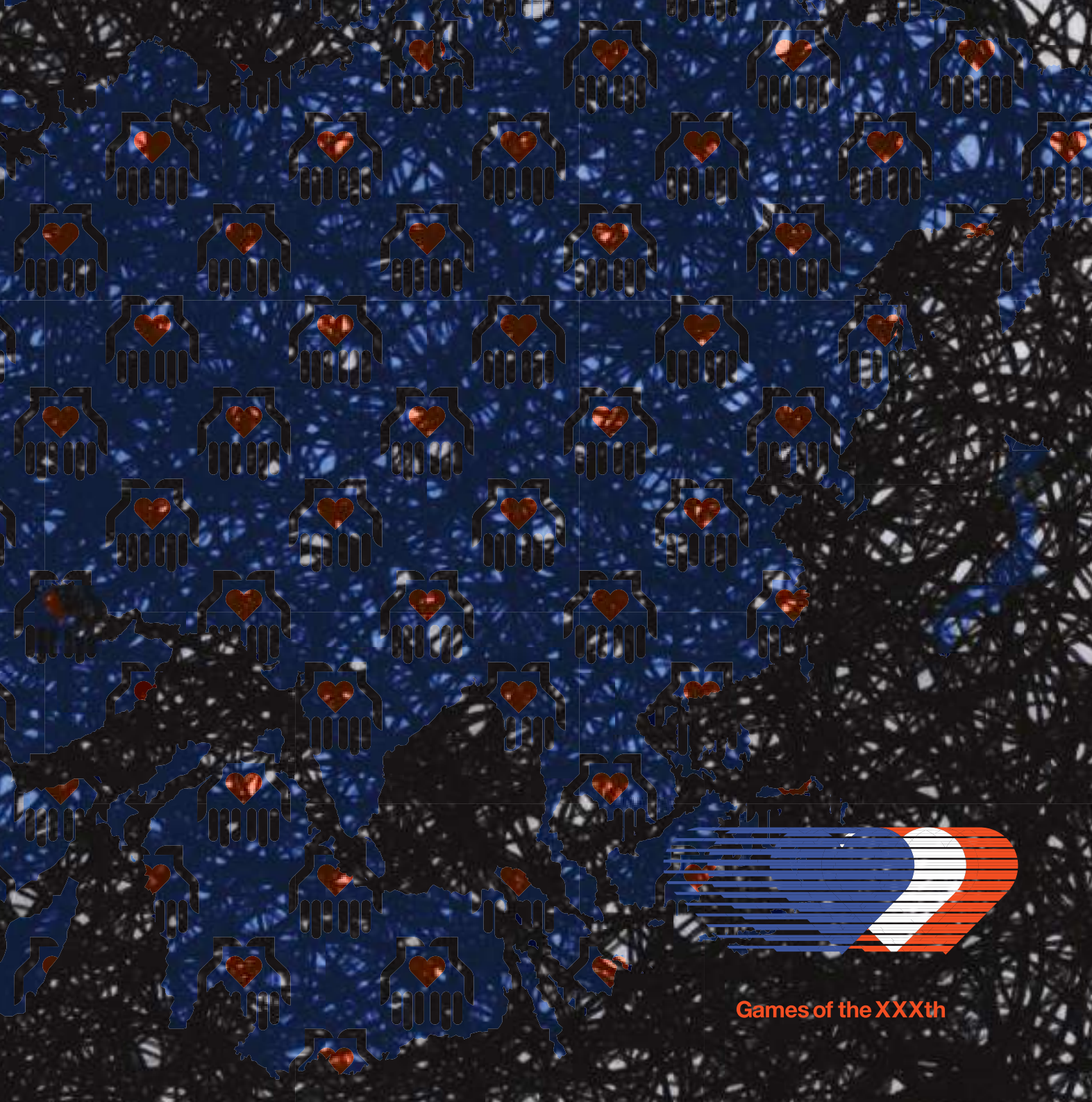

WE♥LOTUS


Games of the XXXth

LOTUS
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MICHAEL C PLACE

01-05 GRAPHIC MAGAZINE [UK], 'MY ASTHMA/ECZEMA' IN PRINTED FORM.
06 BUREAU347 [BE], CORPORATE IDENTITY SYSTEM - LETTERHEAD. FOLD-ABLE ITEM
07-08 BUREAU347 [BE], CORPORATE IDENTITY SYSTEM - ADHESIVE LABELS. BRANDED GOODS.
09 'ANATOMY OF A BUILD [UK] HOLDING PAGE', PRINTED WEBSITE. 01 IN THE 'FOR PEOPLE WITHOUT COMPUTERS SERIES[TM]' NO INTERNET CONNECTION REQUIRED.
10 BUILD DOVE - OBJECT SERIES[TM]' POSTER DESIGN FOR YOU.
11 GETTY-IMAGES [UK], MAGAZINE UN-BUILD* DPS [01/02]. *ROYALTYFREE.
12 WE LOVE COOKING [FR], 'OBJECT SERIES[TM] ZERO ONE. WHO'S COUNTING?
13 WE LOVE COOKING [FR], 'PEACE AND LOVE'
14 WE LOVE COOKING [FR], 'CHRONOLOGICAL ORDER' POSTER DESIGN.
15 WERKBURO [CANADA], 'COMPACT DISC, DIGITAL AUDIO' LIVE FORMAT SERIES[TM] SHIRT DESIGN. LTD EDITION OF 02.
16 GINGHAM/2K [USA], DEAD FORMAT SERIES[TM] 'FLOPPY DISKETTE' SHIRT. DISK-DOUBLER[TM] NOT INCLUDED.
17 GINGHAM/2K [USA], DEAD FORMAT SERIES [TM] 'AUDIO TAPE CASSETTE' SHIRT. SIDE A+B.
18 GINGHAM/2K [USA], DEAD FORMAT SERIES[TM] 'VHS CASSETTE' SHIRT.
19 RECORD CAMP [USA], 'BROOKLYN KEEPS ON TAKIN' IT' DOUBLE SIDED INLAYS.
20 RECORD CAMP [USA], 'BROOKLYN KEEPS ON TAKIN' IT' CD BOOKLET REVERSE.
21 WE LOVE COOKING [FR], 2XBADGE DESIGNS. DISPLAY-ABLE ON MOST SURFACES.
22 RECORD CAMP [USA], 'BROOKLYN KEEPS ON TAKIN' IT' [CARDBOARD] OUTER SLIPCASE [INCOMPLETE WITHOUT].
23-24 DETROIT UNDERGROUND [USA], GENERIC SLEEVES. PRINT-ERACTIVE DESIGN IN BUILD.
25-27 COMPUTERLOVE OFFLINE [BE], 4MX2M LARGE FORMAT PRINTS. FOR THE PEOPLE OF BELGIUM, THINK GLOCAL[TM].
28 Macuser vs Build [UK], Technical illustration.
29 HEAT SENSOR [USA], TOUCH EP 2IN/ 300MM /30CM FORMAT. WHILE STYLE BY ADESH.
30 HEAT SENSOR [USA], TOUCH EP DIGI-PAK[TM] FORMAT. WHILE STYLE BY ADESH.
31-32 GRAPHIC MAGAZINE [UK], FILE FORMATS/ COMPRESSION DPS. COMPRESSION ALGORITHMS IN PRINT FORM.
33 COMPUTERLOVE OFFLINE [BE], DRINKS CONTAINER/PROMOTIONAL ITEM [LTD EDITION].
34 COMPUTERLOVE OFFLINE [BE], PINPOP BADGE. B-CLV/01 SMILEY[TM].
35-36 IDN MAGAZINE 10 YEAR ANNIVERSARY BOOK SPREADS.
37 IDN MAGAZINE [HK], [GLO-IN-THE-DARK] PHOTOGRAPHY ISSUE COVER
38 INFERNO-GAMES [USA], CORPORATE IDENTITY SYSTEM [PART OF] - ADDRESS LABELS.
39-40 INFERNO-GAMES [USA], CORPORATE IDENTITY SYSTEM [PART OF] - LH/CONTINUATION SHEET/COMPLIMENT SLIPS. PERFORATED FOR THEIR CONVENIENCE, DIE-CUT FOR YOURS.
41-52 REFILL MAGAZINE [AUS], THE FINEST MAGAZINE IN AUSTRALIA. TG1/3 - TAKEO [JP], PAPER COMPANY. PAPER SHOW 2003, TAGS X12. 1 COLOUR PRINT ON LO-QUALITY STOCK.
53-54 TIMOTHY SACCENTI [USA] PHOTOGRAPHY[TM], CORPORATE IDENTITY PACKAGE. PROMOTIONAL CARDS [SHOWN VERTICAL].
55 THOUGHT UNIVERSE [UK], MCR/NYC EP 12IN/300MM/30CM SLEEVE [UNUSED].
56 WILL SAUL [UK], MALFUNCTION [ON SIMPLE RECORDS, UK]. HOMMAGE TO WIM.

LEE QUINONES
01 PHOTO ANGELA BOATWRIGHT
02 HOWARD THE DUCK
03 WORK IN PROGRESS
04 THE NEXT SKY
05 PHOTO ANGELA BOATWRIGHT
06 CISCO KID
07 PHOTO ANGELA BOATWRIGHT
08 CHAPTER 11
09 SOLDIER OF FORTUNE
10 LUCKY STRIKE
11 UNTITLED
12 ORGANIC BLUES
13 ONE NIGHT STAND
14 FIRST SHOW IN NYC
15 REQUIEM
16 WHOLE CAR
17 BLONDE
18-22 LEE AND STUDIO

PABLO FERRO
01 KALEIDOSCOP
02 LA CONFIDENTIAL
03 BULLIT
04 THOMAS CROWN AFFAIR
05 WOMAN OF STRAW
06 MEN IN BLACK
07 TO LIVE AND DIE IN LA
08 WORLD WAR 1
09 TO DIE FOR
10 MIDNIGHT COWBOY

MARTHA COOPER
01 MARTHA MEETS DONDI
02 MARTHA 1970 NEW YORK
03 BANCETERIA
04 FIRST BREAKING PHOTO
05 SUBWAY STATION
06 MARTHA IN PARIS (KOSMOPOLITE)
07 LIL CRAZY LEGS
08 DURO IN YARD
09 GOLD CHAIN 'DYNAMIC'
10 DONDI
11 KEN
12 BBOYS REVENGE

RON ENGLISH
01 RAISING THE BROW
02 SMOKING CLOWNS
03 CLOWN CAR
04 SAD CLOWN
05 POKER KIDS
06 KISS KIDS BILLBOARD
07 HOMER'S CREATION
08 MCAMERICA
09 STARRY MCNIGHT
10 MARLS PAUL KISS
11 MCLAST SUPPER
12 RON TRIKE

MIKE MILLS
01 AESTHETICS OF GROWTH
02 NOT A BEAR
03 THE OTHER SIDE
04 CATEGORIES OF THOUGHT
05 PASSIVE
06 SLEEPING GIRL
07 SLEEPING COUPLE
08 ORDER
09 PLANE FULL OF GHOSTS
10 DEAD ANGEL
11 DEAD DOG
12 VULNERABILITIES/BREATHING
13 ANGELL ON THE STOPLIGHT
14 CHILDREN
15 IGNORE AMERICA (TSHIRT)
16 ALLEGED (GALLERY SHOW) (4)
17 ALLEGED (GALLERY SHOW)
18 PATTERNS FOR MATERIAL. (4)
19 BEASTIE BOYS (POSTER)
20 RELAX MAGAZINE (STICKERS)
21 CARDS FOR COLETTE. (4)
22 FALLEN TREE
23 GAS BOOK
24 GAS BOOK
25 GAS BOOK
26 VIRGIN SUICIDES MOVIE (POSTER)
27 GAS BOOK
28 KELLY FACE
29 AIR KELLY LOGO
30 AIR SHUTTLE VAN LOGO
31 LES RYTHMES DIGITALES
32 MOBY RUNON
33 YOKO ONO
34 AIR KELLY
35 AIR SEXY BOY
36 AIR DOCUMENTARY
37 AIR 'ALL I NEED'
30 NIKE
31 VW 'CHAIN REACTION'
32 MILLA
33 AMEX
34 THE ARCHITECTURE OF REASSURANCE
35 DEFORMER
36 PAPER BOYS
37 BAD EMBASSADOR

HEDEKI INABA
01 - 08 SAL MAGAZINE
09/12/13 GAS BOOK
10/11/15/17 ALBUM ART
14-16 +81 MAGAZINE
18/20 NEW LINE EXHIBITION
19 NEW LINE EXHIBITION 'BURST HELVETICA'
21 NEW LINE
22 NEW LINE DOT
23 NEW LINE EXHIBITION 'MAN'
24 NEW LINE EXHIBITION (POSTER)
25 NEW LINE EXHIBITION (POSTER)

JOSE PARLA
01 ALL MOI LOVE
02 PIRATE STATION
03 CANAL STREET
04 ALAMAR-HABANA KIDS
05 UTOPIA
06 THOUGHTS & CALLIGRAPHY
07 STORM

INKEADS RETROSPECTIVE
01 SEM
02 KASE 2 EASE
03 CER
04 ROOTS OF COMMUNICATION
05 INKHEADS POSSE
06 ESAK NEWS
07 EASE TRUE CAR
08 EDSKI
09 EASE & FAZ NYC
10 CHRIS MENDUA
11 MEWS
12 KASE 2, EASE, PART AND STAR
13 RAGE
14 EMPIRE BLVD
15 EASE & NEWS
16 SEMS
17 NEWS IN PHILLY
18 SAR
19 MENDOZA + PARLA

RAY PARLA
INTRO MIAMI DADE POLICE
01 MIAMI RIVER
02/03/07 ULTRAREYOGRAPH (3)
04/05/06 ELECTRICAL INFINITY

WONDERWALL
INTRO. BABY MILO STORE
01 BAPE LONDON
02 BAPE CAFE
03 BAPE LONDON
04 BAPE CAFE
05 BAPE CUTS
06 BABY OSAKA
07 BAPY AOYAMA
08 BAPY OSAKA
09 BAPE CUTS
10 BABY MILO STORE
11 BABY OSAKA
12 BABY SAPPORO
13 BABY SAPPORO
14 COLETTE KITCHEN
15 COLETTE
16 COLETTE KITCHEN
17-19 OGILVY + MATHER

IOSIF KIRALY
01 RECONSTRUCTIONS
02-03 TINSELTOWN
04-05 TRIAJ

DEVILOCK
01-04 VANCOUVER EXHIBITION
'DEVILOCK AND RICHARD KIDD PRESENTS - VISUALL'

JAKE
01 BILLBOARD
02 GET READY 12'
03 PRODIGY
04 JUJU POSTA FOTO
05 MONSOON OLD ST (WALL)
06 CARGO GRAF (WALL)
07 MASSIVE ATTACK
08 JAKE SHOUT
09 16 INCH SCREEN PRINT
10 SHOLINPROCK
11 LEIA
12 MILKSHAKE IDENTITY
13 CARGO
14 TASTE THE SECRET
15 AT-AT
16 ENOUGH APE VINYL
17 KALICEN KEEF (TSHIRT)
18 STEINSKI-SUGAR HILL CD
19 STEINSKI 12'
20 JUJU FIGURE
21 LEFT OVERSE (SLEEVE)

MIKE GENOVESE
01-02 RETROSPECTIVE
03 LIVE
04 LYICAL

MARK BODE
INTRO. YOUNG MARK BODE WITH VAUGHN (DAD)
01/03 MARK BODE
02/04 BODE IN QUEENS AND SPAIN
05 BODEOZ COLOR
06 TOYBOX
07 VAUGHN 1975

MEPHISTO JONES
01 STUDIO
02 PRETTY BURDIE
03 MELVIN SPARKS